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# L I S T E R I N E

# WE ARE ONE

by  
*Rosa Ponselle*



*T*he close of one of my first singing lessons, my dear old maestro said to me: "Remember always to choose your accompaniment with care. Next to your own voice, it can be the greatest factor in your success."

At the time I was puzzled. What, I asked, had a piano to do with my success as a singer? But as the years passed, I learned the truth of my maestro's words. I sang with many pianos. But in all of them there was something lacking. Something I cannot quite describe—call it sympathy of tone if you will, or kinship of spirit. Until one day, shortly after I joined the Metropolitan Opera Company, I found what I was seeking. And the discovery was one of the happiest experiences of my life.

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And we have remained one. Wherever I sing—at home, on the stage of the Metropolitan Opera House, on the concert platform—the Knabe sings with me. Always its golden voice is an inspiration, urging me to do a little better than my best. And always it seems instinctively to sense the mood of my song, and to express that emotion in perfect harmony with me.

So today, when young singers come to me for counsel, I repeat the advice of my old maestro. Only now I can add words of wisdom unknown to him. I can tell these young students not only the importance of accompaniment to a singer—I can tell them the name of the ideal piano for the singer—the Knabe.

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## MUSICAL EDUCATION

IN THE HOME

Conducted by

MARGARET WHEELER ROSS

### Again, We Prefer Gentlemen

IN THE August issue we gave our place in this department, with genuine pleasure, to the male members of THE ETUDE family, when we broadcast a list of letters from fathers who were vitally concerned with the musical education of their children. This month we again welcome the opportunity to give further preference to the gentlemen of the family. We present the solo voice of a worthy young man, and enlarge the scope of our fathers' ensemble.

#### Self Analysis Prescribed

M. P. Iowa. Your letter is interesting for many reasons, but principally because it presents the age-old question, "to be or not to be." However, you do not state your age nor give me any idea of what it may be, and therefore I cannot judge how serious this period of discouragement may be. Further, you do not state your purpose of intention in studying music, that is, how far you propose to pursue the subject, whether you hope to be a professional pianist, a teacher, or are merely studying for the pleasure it may give you and for its cultural value. All of these things must necessarily influence my answer to your questions.

You state at the outset that you have been taking lessons now for a period of eight months, after a neglected period of four years, having previously had something over two years of study.

First let me say that in most cases three years' work on the piano is really insignificant. Even with considerable industry and application you could hardly expect to be doing very advanced work. Again, if you have "neglected the piano for four years," you should not expect to restore your proficiency and advance very much, in a brief period of eight months. Your complaint is a common one. You "watch others who are progressing faster" and compare your own work and become discouraged, when those "others" are pursuing music with seriousness of purpose, without periods of interruption, with perhaps complete self-sacrifice and devotion to the art, and with less care about the sort of show they are making in their progress than about the real joy they are getting from the study.

I doubt that your teacher is "stringing you along." I imagine he states the truth when he tells you "again and again that you are impatient." If he has plenty of pupils, as you say, he would not be "stringing along" one who, admittedly, is not a credit to his efforts.

As I see it your impatience to succeed is your greatest handicap. Know this: if one makes an artistic success of any branch of music, the first several years' work must be painstakingly and carefully done, with no undue haste.

My advice to you is that you go into a period of self-communion and self-analysis. Find out from yourself your purpose in study, just what you intend to do with the art, and then place complete confidence in your teacher and work to this end, concentrating on the beauty and privilege of each day's offering as you reach out for the next.

While a desire to excel is laudable, it should not be your guiding impulse in the study of music. Music should put into your life peace and joy. It should be to you a comfort and inspiration. Until you get this attitude towards it and purge yourself of the spirit of rivalry of your associates and instructors of your teacher, you cannot expect to make satisfactory progress.

#### Developing Absolute Pitch

THE THIRD of this trio of interesting and interested fathers offers a really constructive idea. He is himself engaged in orchestral work and desires to develop in his toddling son absolute pitch. With this end in view he has pasted upon each A of the keyboard a bright colored paper disc—red, green, purple, yellow, and has taught his tiny child to sound those keys by calling his attention to the discs over and over again. Now the child observes these bright colors and habitually strikes these keys and no others. By repeatedly sounding A on his violin the father is reinforcing the pitch the child gets on the piano, and he hopes by this experiment to develop in the child the sense of absolute pitch.

In this materialistic and money-mad age it is a surprise and a delight to get a letter from a young man, in Ohio, who is at present holding a responsible position but who writes that "ever since my High School days I have had a desire to teach public school music, but have not been able financially to follow. However, it is different now." He goes on to state that with his present position, and by exercising economy while the next two years, he can realize his ambition. He feels that he "can make a success of public school music, because I believe music is my calling and this is the branch I have always wanted to follow." His only fear is that he may be "too old to enter the field." He has studied the piano for several years so he is not without a foundation. He seeks advice (which has been given him with pleasure) upon recommended reading and study during this period of waiting. The excerpts from his letter are published merely to show that large class ofessimists who believe that the days of ideals have past that we still have young people who deliberately choose to take for

(Continued on page 796)



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### Awards Popular

In addition, awards of Ten and Five Thousand Dollars, each, are offered: Ten Thousand (\$10,000) for the best, and Five Thousand (\$5,000) for the next best concert composition within the playing scope of the American dance, jazz, or popular concert orchestra, not hitherto published or performed in public. Complete scores are preferred but the judges will accept piano scores. The work may be of any length.

The competition is open only to composers of American citizenship. Manuscripts submitted by those not within this classification will not be considered. Proof of citizenship of the United States of America must be submitted if called for.

First public announcement of the competition was made on May 28, 1928. The closing date in the symphonic competition is May 28, 1929. Manuscripts postmarked after midnight on May 28th will not be considered. The award will be announced on October 3, 1929.

The closing date in the popular competition is October 29, 1928. Manuscripts postmarked after midnight on October 29th will not be considered. The awards will be announced on Friday, December 28, 1928.

No restrictions are imposed on the number of compositions which any one composer may submit.

### Distinguished Judges

In the symphonic competition, the judges are Mme. Olga Samoff, and the Messrs. Rudolph Ganz, Serge Koussevitzky, Frederick Stock and Leopold Stokowski.

The judges in the popular competition will be selected and announced at a later date.

The Victor Talking Machine Company reserves, on every manuscript submitted, prior rights to first two public performances; first recording right and first broadcasting rights. On winning manuscript, Victor reserves rights on public performances and on all recording and broadcasting, for a period of six months, to date from the announcement of the awards. The Victor Company, in turn, agrees to pay the usual publisher's royalty for recording rights to the publisher controlling the copyright. Therefore, contestants under contract to music publishers must, on request, furnish to the Victor Talking Machine Company releases bringing their compositions within the above stipulations.

To insure the transmission to the public of valid and meritorious works of music, the judges may withhold all awards, if the works submitted are, in their opinion, inadequate in conception or execution. In such case, the judges will award the prize money to some project devoted to the development of creative musical work in America.

### Directions for Submitting Manuscripts

MANUSCRIPTS in the symphonic competition must be addressed as follows: Editor Symphonic Contest, Victor Talking Machine Co., Camden, N. J.

MANUSCRIPTS in the popular competition must be addressed as follows: Editor Popular Contest, Victor Talking Machine Co., Camden, N. J.

(a) Each manuscript must be marked at the top of the first page or on the cover with a distinguishing title, or motto, and the name of the competitor in which it is entered.

(b) Neither the composer's name, address, nor any other indication of his identity should appear on the manuscript.

(c) The composer's name and address must be enclosed, together with a copy of the title or motto on the manuscript, in a separate sealed envelope, which must accompany this manuscript. This envelope will remain in the custody of the Victor Talking Machine Company until after the awards of the judges, who will identify only by their titles, or mottos, the works submitted to them.

(d) Manuscripts must be sent by first-class, sealed, registered mail, and return receipts should be asked by the sender from the Post Office authorities.

(e) The Victor Talking Machine Company assumes no risk or responsibility in handling the compositions submitted, although every care will be exercised to safeguard against loss in transmitting the manuscripts to the judges.

(f) No manuscript will be returned until after the award has been announced. When the award has been announced, the Victor Talking Machine Company will return the manuscripts to the contestants on receipt of their written request and correct address at that time. The manuscripts will be returned by registered mail at the expense of the Victor Talking Machine Company. Exceptions to this regulation are noted under Paragraphs (g) and "Distinguished Judges."

(g) Composers wishing to withdraw their manuscripts from the competition, however, may do so on request to the Victor Talking Machine Company before the closing date.

(h) Submission of a manuscript in either competition shall be construed as evidence of the composer's acceptance of all conditions of the competition.

(i) The Victor Talking Machine Company reserves the right to disqualify and return any manuscript which is not submitted in full compliance with all rules of the competition. The composer by the submission of his manuscript agrees that the decision of the judges shall be binding and final, and that no appeal may be taken therefrom.

No employee of the Victor Talking Machine Company shall have the right to enter the competition. An employee is defined as one who regularly receives a salary and is listed on the payroll of the Victor Talking Machine Company.

## Can You Tell?

CHORD  
No. 17

1. What musical form did Wagner create?
2. What is meant by *enharmonic*?
3. What was the first American opera to be produced in France?
4. What is meant by an *accidental* or *chromatic* tone?
5. What is the official title of the leader of the first violins of an orchestra?
6. A dot placed after a note receives how much value in time?
7. For how many generations was the Bach family influential in the musical profession?
8. What is a *Fanfare*?
9. Where are the half-steps in a major-scale?
10. What composer carried the piano sonata to its highest point of perfection?

TURN TO PAGE 796 AND CHECK UP YOUR ANSWERS.

Have these questions and answers as they appear in each issue of THE BRUCE MUSIC MAGAZINE month after month, and you will have fine entertainment material when you are host to a group of music-loving friends. Teachers can make a very good use of them for the benefit of early pupils or others who are in the reception room reading table.

## Mastering Irregular Rhythms

By G. BROWNSON

Such irregular rhythm as two against three, third against four, and so forth, may be mastered in the following way:

For illustration the *Fantaisie Impromptu* in C-sharp minor, by Chopin, may be used, its rhythm being three against four. The correct division is:



The beat is divided into six parts, thus leaving only two of the seven notes to be played simultaneously (the first of each beat).

We shall now proceed to measure eight.



The only time that two notes are struck together is on the first division of the first beat. There being four beats to the measure, the fingers will strike together four times. We shall now begin the task of playing the hands together. The metronome is set at a comfortable rate, one tick for each beat. If no metronome is

available we count 1-2-3-4, but begin a full measure before playing to insure steady counting. We now play measure eight with both hands together.

The only aim at this stage is to play the notes (indicated by a line in Ex. 2) simultaneously with the tick of the metronome, thus keeping perfect time.

We repeat this until it can be done with ease. Next we try to smooth out the right hand only. There may be sudden rushes or pauses in the left hand but always the first notes are played together with the tick of the metronome, thus preserving time and rhythm in the right hand and time at least in the left.

When this can be played with ease, the right hand playing almost unhesitatingly except for the conscious striking of the first note of the right hand with the first note of the beat in the left hand, all that remains to be done is to smooth out the left hand. As the first of each beat is being played in perfect time, it should not be difficult to play the two remaining notes, if we listen intently and almost forget the right hand.

In playing the *Fantaisie Impromptu* it is better to reverse the order of procedure and smooth out the left hand first on account of the sixteenth rest, causing the right hand to begin slightly before the rest of the left hand. This is difficult to play smoothly if the left hand is uneven.

## Page Turning for the Pianist

By PAULINE HALL PITTEBARGER

MORE or less disastrous experience in page turning has been the lot of all pianists, whether engaged in solo work, in accompanying or in playing in an orchestra. In order to eliminate much unnecessary and embarrassing, the following method of treating the pages will prove of estimable value. Cut the page turning page straight across the bottom as close to the last score as possible without clipping any notes. Now cut the next page back the

same way, only not quite so far. Keep cutting in this manner until the very last page is reached. Next turn up each corner a little to allow a complete separation of the pages. Then you will experience no difficulty in turning and will never turn two pages at once.

This method is especially helpful for those playing over the radio as it eliminates all noise and assures a good performance.

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## Two Centers in Piano Playing

By MARY T. FOLTA

An arpeggio passage of both black and white keys is quite difficult. Some of the tones persist in remaining indistinct and others are entirely missed; just a few are clear and sparkling.

A point well worth remembering is that the center of the finger must strike the center of the key. If you strike the key with the edge of the finger, not only the finger becomes sore, but also the tone is not as loud as the one struck with the center of the finger. Moreover, by having the two centers meet, the tone produced is richer in quality. Also, the strain on the finger is reduced.

If the center of the finger tip is used there is a balance, and where there is balance there is no strain. In all playing, scale work or otherwise, always insist in striking the center of the key with the center of the finger-tip.

If the hand is physically defective, in so far as the fourth finger curves towards the third instead of pointing straight out, it can be cured to a great extent by practice.

Practice very slowly the following:  
 C D E F G F E D C Left Hand  
 5 4 3 2 1 2 3 4 5  
 C D E F G F E D C Right Hand  
 1 2 3 4 5 4 3 2 1

Take each hand separately. When the fourth finger is to strike, watch carefully that it strikes in the center.

Another good exercise is to hold C-E with 5-3 fingers and let the fourth finger strike D, slowly, several times. This is for the left hand. The right hand takes E-G with 3-5 fingers and strikes F with fourth finger. If there is a feeling of strain, stop and rest. In fact, you should never do a new exercise very long at a time. Stop frequently to rest the physical self, think over what you are striving for, and note in how far you have succeeded.

Many weaknesses in technique can be traced to just this simple fact, that the center of the finger-tip does not meet the center of the key. Balancing is the one thing for which to strive in piano playing. As long as you balance every move, so long all is well, but lose your balance and you find trouble.

## Simplifying Note-Reading

By OLIVE MULL

First we'll take the "D's"! Where do you suppose they are? Right there between those two long black keys, like Johnny between papa and mamma. Let us see how many we can find. Why there's one, and there's another, and another, and another! Now let's try some other keys—the "G's" and "A's". There they are, between the three black keys, and G below the A. There must be ever so many of these, too. Let's see if we can find them. Sure enough—here's a G, and here's an A! But we must go up the whole key-board to be sure we have not missed any.

There is another key that we haven't learned about as yet. It has a longer name and there is only one with just that name on the whole key-board. It is called "Middle-C." Why should it be called that? Let's count and see if it is the middle key on the key-board. No, because there are twenty-eight white keys above it and only twenty-three keys below it. So that can't be the reason it is called "Middle-C."

But let us see how it looks in its other home, on the staff.

Here are eleven lines and C is right in the middle! And the staff has been

pulled apart a bit so that we can see very plainly that there are five lines above and five lines below the staff.



These five lines above the staff are called Mrs. Treble Clef and the five lines below, Mr. Bass Clef. The Middle C is their little boy. Daddy Bass Clef sings down low just like your daddy. Let us listen to the G way on the bottom line of the ladder. Then let us go on climbing up the rungs of Daddy Bass Clef's ladder. Up we go—G, B, D, F, A, Middle C, and then we come to Mamma Treble Clef's ladder. We go right on up—E, G, B, D. And here we are right at the top of the treble clef! After while we shall learn that the spaces between the rungs have names, too, but for a while we shall look just at the lines.

So now we know how to find Middle C in both its houses, and we can find ever and ever so many other notes besides.

## The Young Beginner

By HAROLD MYNNING

Very often the teacher experiences difficulty when the young beginner comes to the studying of pieces. He can usually play the left hand or the right hand alone but finds the playing of both hands together too involved.

I have found that a good way to avoid this difficulty is to proceed as follows. Assign a half page—more or less as the case may be—of the new piece for the next lesson. In your presence let the pupil play over slowly and carefully each hand's part alone. After he has learned to play them separately quite well, tell

him that you are going to ask him to play over only the first measure or two with both hands. This immediately banishes the fear so many young beginners have of playing with two hands. Furthermore, it increases concentration.

The principle reason why this manner of approaching the difficulty of playing with two hands is efficacious is that, by mastering a very few measures at a time, the young pupil has the key which will enable him to master the whole piece. Of course, this method is not advocated for more advanced students who are able to practice without supervision from the guide.

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*D. S.*

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*allargando*

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### Eighteenth Century Italian Opera

As EVERYBODY knows, Handel failed as an opera composer, yet succeeded in oratorio. Perhaps the rigidity of the laws relating to the musical form of opera designed by Hasse and Porpora was too much for even his great genius. Rockstro, the English musical historian, gives the following account of these laws.

"The custom of the time demanded the employment of six characters only—three women and three men—though, in cases of necessity, the presence of a fourth man was tolerated, or a woman was permitted to take a man's part. The First Woman (Prima Donna) was always a high soprano, the second, or third, a contralto. The First Man (Primo Uomo) who represented the hero of the piece, was of necessity an artificial soprano, even though he might be destined to play the part of Hercules or Agamemnon. The Second Man was either an artificial soprano or a contralto. The Third was sometimes a tenor; the Fourth, if present, was nearly always either a tenor or bass, but it was not at all unusual to confine all the note parts to artificial sopranos or contraltos, without the aid of either tenor, baritone or bass.

"Each principal character claimed the right to sing an air in each of the three acts of the drama. The airs confided to them were divided into five distinct classes, each distinguished by certain unwavering characteristics, though the indispensable

Da capo was common to them all. . . . "Each scene ended with an air of one or the other of these classes, but no two airs of the same class were ever permitted to succeed each other. The hero and heroine each claimed a grand scene preceded by an accompanied recitative and usually sang together in at least one duet; but trios and quartets were rigidly excluded, though the last act always terminated with an ensemble in which all the characters took part."

It was because of the strictness of such rules as these that Gluck instituted his celebrated reforms of opera in Paris about the time Handel was in London, still more or less abiding by them. Gluck broke down the tyranny of the singers over the composer, making his music more subservient to the emotional expressiveness of the drama.

The work was all to do again, however, by the middle of the 19th century, when the singers once more dominated the stage, forcing composers to construct the music dramas in line with their needs, after the Italian model set by Rossini and others. This time it was Richard Wagner who crashed through the absurd conventions that had grown up like weeds about the nobler forms established by Gluck. The structure of his work is felt still in our own day.

### Clara Schumann's Hands

THE "Memoirs of Eugenie Schumann," daughter of Robert and Clara Schumann, contains many intimate touches that are delightful. Eugenie remembers little of her father who died while she was very young. Her memories of her mother include the following, which reminds us that even before her marriage to Robert Schumann, Clara Wieck was a famous pianist:

"From her childhood she had been accustomed to take care of her hands. She was never allowed to lift any weight, and had to renounce every occupation which

might have induced the slightest stiffness; she gave up the crocheting of handsome bedspreads, which had been a favorite pastime of hers during the afternoon tea-hour.

"Whenever she was in the garden she wore gloves with the tips cut off. I never could help regretting the decapitation of handsome suitors. One of the few pieces of needlework which my mother ever did was the stitching round of the cut fingers of these gloves, when she would use a coarse needle and a very long thread."

### Beethoven's Mother

"Fischer describes Madame von Beethoven as a 'handsome, slender person,' says Thayer in his biography of Beethoven, and tells of her rather tall, longish face, a nose somewhat bent, and earnest eyes." Caecilia Fischer could not recall that she had ever seen Madame von Beethoven laugh; 'she was always serious.' Her life's vicissitudes may have contributed to this disposition—the early loss of her father and of her first husband, and the death of her mother scarcely more than a year after her second marriage."

To these troubles, of course, may be added the fact that her husband, the father of Ludwig, turned out to be a harsh and despotic drunkard, that she was

the mother of nine children, six of whom survived and had to be somehow fed and clothed, and that she was tuberculous.

Yet, says Thayer, "Wegeler lays stress upon her piety and gentleness; her amiability and kindness toward all her family appear from all reports; nevertheless, Fischer betrays the fact that she could be vehement in controversies with the other occupants of the house."

"Madame von Beethoven," Fischer continues, "was a clever woman; she could give converse and reply aptly, politely and modestly, and in a low, and for this reason she was much liked and respected. She occupied herself with sewing and knitting, and paid their house-rent and

(Continued on page 805)

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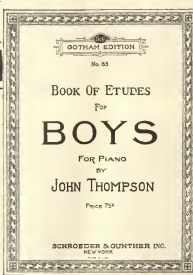
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NO QUESTION WILL BE ANSWERED IN "THE ETUDE" UNLESS ACCOMPANIED BY THE FULL NAME AND ADDRESS.

**A Motley Interrogation.**

Q. 1. What is the difference between a "chord" and a "scale"? 2. Why is the "B" flat in the "B" flat scale? 3. How is the "B" flat in the "B" flat scale? 4. How is the "B" flat in the "B" flat scale? 5. How is the "B" flat in the "B" flat scale? 6. How is the "B" flat in the "B" flat scale? 7. How is the "B" flat in the "B" flat scale? 8. How is the "B" flat in the "B" flat scale? 9. How is the "B" flat in the "B" flat scale? 10. How is the "B" flat in the "B" flat scale? 11. How is the "B" flat in the "B" flat scale? 12. How is the "B" flat in the "B" flat scale? 13. How is the "B" flat in the "B" flat scale? 14. How is the "B" flat in the "B" flat scale? 15. How is the "B" flat in the "B" flat scale? 16. How is the "B" flat in the "B" flat scale? 17. How is the "B" flat in the "B" flat scale? 18. How is the "B" flat in the "B" flat scale? 19. How is the "B" flat in the "B" flat scale? 20. How is the "B" flat in the "B" flat scale? 21. How is the "B" flat in the "B" flat scale? 22. 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## The Unknown Teacher

THE ETUDE has obtained the permission of Dr. Henry van Dyke to reprint the following very beautiful tribute taken from an address entitled "Democratic Aristocracy," delivered at William and Mary College, as part of the ceremonies in celebration of the 150th Anniversary of the Phi Beta Kappa fraternity.

Gradually, like an infant opening its dreamy eyes, the world is coming to recognize the lofty importance of the teacher's rightful position. Biological science has conclusively proven that we cannot inherit the acquired traits of our ancestors any more than we can inherit our grandfather's gold teeth. Therefore, we have, every second, every minute, every hour, every day, every year, on and on forever, a new procession of children who must be taught mentally, morally, physically, and aesthetically if civilization is to survive. This enormous responsibility rests upon the teacher. The unknown teachers are the thin line of defense against anarchy, disease, war, crime and ruin in the making. They save for the nations incalculable sums of money that would otherwise have to be spent in punitive measures.

Give us more inspired teachers in our schoolhouses and we will have fewer policemen and prisons. The teacher of good music plays an increasingly vital part in this great work.

We know of no more beautiful tribute to the unknown teacher than that of Dr. Henry van Dyke:

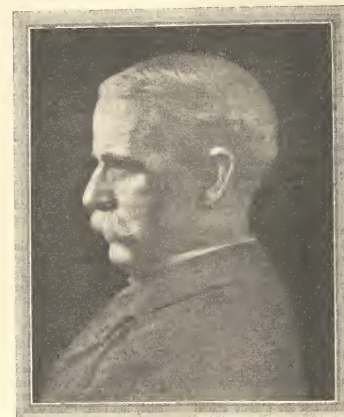
"I sing the praise of the unknown teacher. Great generals win campaigns, but it is the unknown soldier who wins the war.

"Famous educators plan new systems of pedagogy, but it is the unknown teacher who delivers and guides the young. He lives in

obscurity and contends with hardship. For him no trumpets blare, no chariots wait, no golden decorations are decreed. He keeps the watch along the borders of darkness and makes the attack on the trenches of ignorance and folly. Patient in his daily duty, he strives to conquer the evil powers which are the enemies of youth. He awakens sleeping spirits. He quickens the indolent, encourages the eager, and steadies the unstable. He communicates his own joy in learning and shares with boys and girls

the best treasures of his mind. He lights many candles which, in later years, will shine back to cheer him. This is his reward.

"Knowledge may be gained from books; but the love of knowledge is transmitted only by personal contact. No one has deserved better of the republic than the unknown teacher. No one is more worthy to be enrolled in a democratic aristocracy, 'king of himself and servant of mankind.'"



From a Copyrighted Photograph by Pitts, MacDonald

DR. HENRY VAN DYKE  
Eminent Author and Educator

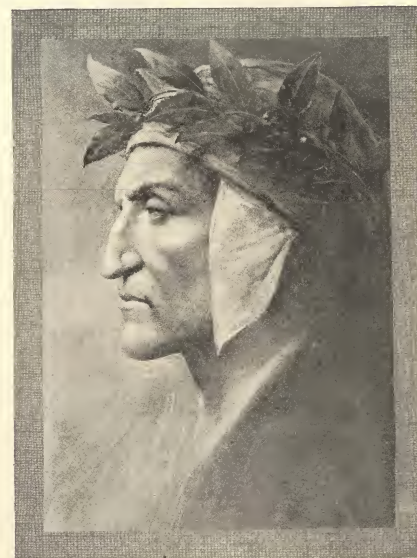


# Music in the City of Flowers

THIRD IN A SERIES OF MUSICAL TRAVELOGUES ON MEMORABLE VISITS TO EUROPEAN SHRINES

PART II.

By JAMES FRANCIS COOKE



DANTE ALIGHIERI  
THE FLOWER OF FLORENTINE CULTURE

"O Song—

Soft, gen-

tle, young

and tender

child of

Love . . .

Stay not

where mean

and low-bred

minds abide."

VITA NUOVA.

## AN UNPRECEDENTED PRIZE CONTEST

\$25,000 for a symphony, \$10,000 for an overture and \$5,000 for a popular orchestral number: these prizes, announced by the Victor Talking Machine Company, are so astonishing to the musical world that we cannot fail to comment upon their unusual value as a stimulus to composition.

Only a few years ago a prize of \$1,000 for a lengthy musical work was considered enormous. An even smaller sum induced the impoverished Mascagni to compete in Italy and produce "Cavalleria Rusticana." No one knows, however, how many other composers at that time may have been encouraged to write works which were stepping stones to greatness.

When \$10,000 was offered as a prize for an opera, and won by Horatio Parker with his "Mona," it was thought that the limit had certainly been reached. But here comes a contest with an aggregate of \$40,000 in prizes.

It has been impossible for us to make exhaustive research but we should say that the sum of \$25,000 (the prize offered for one symphony) is more than the total of the cost of all symphonic music written prior to the Schumann Symphony in B-flat. Even Beethoven, who was unusually well off for his time, received only about \$300.00 for one of his best-known symphonic works. Imagine the industry which one symphony created. Thousands and thousands of dollars have been paid to hear the "Eroica" alone. Haydn and Schubert were glad to get a few ducats for a masterpiece. Mozart, alas, poor Mozart, parted with his great opera, "Don Giovanni," for about \$45.00. Even at that it is unlikely that the publisher at the time made any money upon the transaction. He very probably lost and published the opera with the hope that he might secure other more salable things from the genius.

We are heartily in sympathy with the magnificent and altogether unprecedented size of the prize offer made by the Victor Talking Machine Company. It will set the entire musical world agog until the curiosity of finding who won the prize is satisfied.

It has one phase, however, which should be the subject of comment. There is a danger in giving young composers the idea that their works have a value to be established by such a huge prize. As a matter of fact, as the books of all publishers reveal, the commercial value of the average piece, as represented by the music buying public, is very low. The publisher invests his money in a great many works, expecting that the law of average will keep up his receipts. Often he loses badly with some composers. The winning piece does not appear and he finds himself stocked up with a number of slow-moving compositions which can be interpreted only as a liability in his accounts. Composers, therefore, should have no false ideas of the value of their works.

The details of the famous prize contest are plainly stated on page 726 of this issue, in the announcement of the Victor Company.

## CRITERIA

THERE are, of course, certain principles, certain canons of taste, which in general govern the judgment of all great and beautiful art. The terms employed are various in the hands of rhetoricians, connoisseurs and critics. In the main, however, they may be boiled down to

Mass  
Cohesion  
Variety

That is, an art work must have form and body, or mass. It must stick together in its parts; the parts must be interrelated, not heterogeneous; this is cohesion.

It must have design, which distinguishes it in its parts and thus avoids monotony; this is variety.

By these three important criteria, or tests of judgment, most of the unperishable works of the outstanding painters, musicians, architects and writers may be appraised.

It is mass, cohesion and variety which make Foster's "Old Kentucky Home" a masterpiece; just as these same principles make the Parthenon at Athens a masterpiece. Both have a dis-

inct form; both have remarkable cohesion and structural variety in design.

The observance of these significant principles in composition and in interpretation are interrelated. Every student and every teacher should grasp them firmly.

A beautiful work of pure art has an organic nature. That is, in all its parts and as a whole it seems like a natural biological expansion of an idea germ. It is never a pig with wings or a swan with horns. It is *sui generis*, as natural and as pure in form and structure as a *fleur de lys* or an Indian emerald.

JOLIET, MAY 26, 1928

HAVE you heard what happened in Joliet, Illinois, on May 26th? All night long pandemonium reigned. Automobiles filled with screaming, howling men ran the streets until morning—many with long appendages of tin cans, wash-boilers and cow bells. Lamp-posts were knocked down and torn away. Signs from the fronts of stores and theaters were yanked from their places and carried by the crowds through the streets.

No, it was not a jail delivery, nor a Gary labor riot, nor a religious war, nor a battle of Chicago bandits, nor another Armistice Day, nor a sudden drop in the income tax. It was merely this: The Joliet High School Band had just won, for the third time, first place in the National Band Contest, conducted under the auspices of the Music Supervisors' National Conference and the National Bureau for the Advancement of Music.

The judges of the contest were John Philip Sousa, Edwin Franko Goldman, Joseph E. Maddy and Captain O'Neill, of Quebec.

It is estimated that the contest cost about a half million dollars. The town of Modesto, California, for instance, sent on a most excellent band demanding an outlay of \$16,000, while the Princeton, California, High School, with only 103 students, sent a band of unusually high standing composed of 77 pieces. This cost the good citizens of Princeton \$8,000. This, and the outlay for other bands, made up the huge figure mentioned.

Think, however, of the enormous educational value of these musical pilgrimages to the pupils. The trip in many instances was an education in itself.

The prize winning bands were:

First: Joliet High School (95 players). A. R. McAllister, Conductor.

Second: Santa High School (Chicago, 110 players).

Third: Modesto High School (California, 90 players).

At the end there was a massed band performance with 20,000 participants, conducted by Commander John Philip Sousa. The audience numbered 15,000.

The advance of interest in orchestral and band instrument study has been more conspicuous in the West than in the East.

## THE ETERNAL FOUNTAIN OF YOUTH

PONCE DE LEON was an intrepid explorer with a fantastic ideal. His main difficulty was that his aim was bad. He was just about one thousand miles and four centuries out of himself in the midst of the National Supervisors' Conference, he would have discovered at last the real fountain of youth.

Here foregathered the greatest musical assembly the world has known—not merely thousands of leading teachers but also the very pick of the youth of the land, the finest young singers and young instrumentalists that the high schools of America could produce.

Brought together by the magic call of music, these intensely vital young people carried with them the true spirit of youth—idealism and the promise of a new and greater America tomorrow. Their teachers were no less active and enthusiastic. There was a note of life and happiness and faith and hope which would have revived the most confirmed pessimist.

The great orchestra and chorus, which were heard by radio all over the land, told America that here was the great fountain of the reborn soul of the new world.

## At the Film Theater

PERUGIA is one of the entrancing hill towns, summing up civilizations, Etruscan, Roman, and Mediaeval. It has, however, fine modern shops, hotels, and a very good theater.

When we arrived there seemed to be a riot in progress. However, this proved to be nothing but the eager crowds assailing the box office. You bought your tickets, not as the humble member of an orderly queue but much after the manner of a football player in a scrimmage. In the foyer the patrons were forced to stand, as in an American moving picture house, until the second performance. Then there was a wild rush, yells, curses, and cries of children, as the audience jammed its way in to the theater. I found the manager and told him in my best Italian that it was impossible to get my family into the theater despite the fact that I purchased reserved box seats. The aisles were all filled solid with "standees." I advised the American queue system. He laughed and said that he had visited America and knew all about queues but that in Italy no audience would tolerate such a thing for a moment. "Why," he exclaimed, "it would lead to a riot." Since

he had a healthy young riot every night who could blame him for not wanting more.

When we reached our box we found one chair too few. This was easily settled by reaching over to the adjoining box and helping ourselves, meanwhile watching the ushers reprove a boy for trying to climb up from an aisle into the box. Did we find all this disagreeable? Not at all. It proved very delightful, when we remembered the undemonstrative and prosaic manner in which we had most of our lives seen entertainment received. Popular songs and dances were a part of the program, and the auditors were almost uncontrollable. Hilarious laughter and thunderous applause seemed just below the surface of the whole auditorium and likely to explode at any moment. Perhaps we do not understand the philosophy of having a good time.

## An Ancient Work

THE CRITERIA of human enjoyment are as varied as the fauna and flora of the globe. As an instance of this we attended (through the courtesy of Alfredo Casella and Maestro Mario Castellanov-

Tedesco, two outstanding modernists of Italy) a performance at the Pitti Gallery. It was given in an exquisitely beautiful room reserved for meetings and small concerts of the highest class. Eleven huge Venetian glass chandeliers were suspended from the ceiling. The audience was brilliant and cultured, discussing the artistic values in polyglot—now Italian, now German, now French, now English. It would be hard to gather in any art center a more distinguished looking group of cognoscenti. If you have never been in the Pitti Palace, it would be difficult even to intimate the nature of the setting of this concert. The word "Palace" often connotes age, decay and ruin in Italy. One fancies walls garlanded with cobwebs, bats flitting through gloomy cell-like rooms.

The Pitti Palace, on the contrary, is quite the opposite. It is one of the brightest and happiest places in the world. The priceless art collection is set in brilliant gold frames. Gorgoneous reds, yellows and greens are everywhere. One leaves the building with a sense of exuberance and joy. What then was the concert we heard? It consisted of two works. The first was "L'Amfiparnasso," a harmonic comedy

(commedia armonica) by Orazio Vecchi. Vecchi was born at Modena in 1550 and died there in 1605. He was a most gifted composer of madrigals, and the work mentioned, which was intended for production in cantata form, not for the stage, was first given in 1594, the year in which Peri's "Dafne," "the first opera" was presented.

The work was rendered by a splendidly trained choral group known as the *Canerata Varcina del Madrigale*. Like the Bible and Shakespeare, the ancient composition had a strange flavor of modernity here and there and, withal, under the able baton of Romeo Bartoli it was one of the most delightful musical experiences we had had in years.

## Then a Modernist

THEN THE pendulum swung to the extreme opposite end of the art. This was a performance of Stravinsky's "Le Nozze (Weddings)." This was directed with almost diabolical cleverness by Alfredo Casella. It was so modern that the interest of your editor was largely that of the spectator watching the tight-rope exhibition. How was it possible for



the singers to keep the key and how was it possible for the conductor to keep the performance from tumbling down at every measure? As an exhibition of musical equilibrium it stood supreme. But was it music, these irrepressible discords with only a faint shadow here and there of a human melodic cadence? The audience unquestioningly decided enthusiastically that "Le Nozze" was wonderful. I wondered how many were musically capable of making a decision. How much of their decision was affected by fashion, by the cult of the hour? Who can tell? There was a time when the world tolerated, even gloried, in bustles and moustache chips. Why must Stravinsky do such an ugly thing? Why should such a discordant morbid thing be given in the joyous Pitti Palace? I thought of the hours and hours I had spent at home listening to Stravinsky's "Fire Bird" music as played by the Philadelphia Orchestra and so wonderfully recorded. Perhaps I don't know a moustache cap from a masterpiece.

Once I commenced with Stravinsky over the glories of Bach. He even lauded the virtues of Czerny. Ye Gods and little fishes! What would Bach have to say about this small atrocity, "Le Nozze"? But I must be altogether wrong because a number of extremely intelligent people applauded heartily.

Where Tetravizzi Studied  
THE CONSERVATORY at Florence has a very distinguished director. He is Baron Alberto Franchetti. His early education was Italian but later he studied mostly in Germany. (Dresden and Frankfurt). His operas, "Christoforo Colombo" and "Germania" are known in America. His ideals and technique are decidedly



PONTE VECCHIO  
The "Old Bridge" leading over "The Golden Arno" connecting the two great picture galleries of the Uffizi and the Pitti palaces

Wagnerian rather than Italian, but he has the warmth and emotion of the Southland. Born in 1870 he is now at the height of his artistic maturity. His appearance, with the erect stature and his flowing white beard, is as distinguished as his career.

The conservatory has two hundred students and twenty professors. On the faculty is the modernist Mario Castelnuovo-Tedesco. The institution is derived from several ancient musical schools and organized in its present form about 1860.

## System in Study and Practice

By DR. ANNIE W. PATTERSON

A GREAT DEAL of time is lost and energy wasted in what may be termed desultory work. In this "jumping about" from one thing to another, especially in musical endeavor, one can scarcely be said to arrive anywhere. If a particular branch of the art is to be mastered, a certain amount of system, both in study and practice, is requisite to reach progress in a reasonable time.

Thus, a person who undertakes to concentrate on pianoforte practice will do well to follow some well-defined scheme which will develop the needed technique. Again, the singer needs to consider all methods to an end in vocal production and enunciation. One cannot do more than one thing well in a given time.

Not that we would commend too much exclusiveness in study, but simply that the subject in hand should, for a stated period, demand our undivided attention. This applies as much to the perfection of various kinds of executive display as to the methods which we pursue in delving to the bottom of any one phase of the calling of Music.

### Not One-Sided Study

BY THESE remarks we do not mean to convey that one musical topic alone should occupy the student's survey. An organist, for instance, has—if he prepare for a church post—to get into touch with their training; and he will be all the better musician if he is also a good harmonist. A singer, again, will find many occasions upon which a knowledge of pianoforte playing—if only at practice hours or occasionally to accompany oneself—comes in very useful. The composer, moreover, needs to search out many avenues of musical activity, so as to write effectively for



THE MUSICAL ANGELS OF DELLA ROBBIA  
From the Church of San Bernardino in Perugia

voices and instruments. But the main subject of one's ambitions should always be foremost in the mind, and no stone left unturned as long, at all events, as one is in the student stage; whilst the wisest among us would add that life itself is not long enough for the art we ought to know in our own chosen line.

### A Study Plan

COMING to the detail of any given study—say, pianoforte practice—some regular and all-embracing scheme needs to be adopted, if rapid and satisfactory progress is the aim. A good plan is to draw up daily and weekly time-tables, and to keep to them. The very order of practice is important.

Among the students best known in America who studied here is Luisa Tetravizzi. Great attention is paid to the art of singing. The library of the Conservatory, under the direction of Cavaliere Professore Dottore Arnaldo Bonaventura, possesses a very remarkable collection of books and also a museum of unusual instruments. Among other things is a copy of over six thousand opera texts. There are autograph works of Monteverdi, Rossini, Donizetti and Cherubini. Some of the singular things in the museum

Possibly teachers will differ as to practice hours, their length and division. Most will, however, agree that the best executive work is done in the morning hours, when the mind is fresh and the muscles appear to be in the best condition.

Most authorities recommend that finger-dexterity, scales and technical exercises should (properly proportioned to individual needs) precede the practice of piece-work. Later, too, needs separation into lighter and heavier work, the less exacting numbers to be kept to the end of the practice period.

### Avoid Monotony

IN ORDER to get variety and not weary the mind, nor yet the fingers, a list of

are the amazing collection of Stradivari violins, violas and cellos; a bass viol made by Christoforo, "the inventor of the piano," and a harpsichord with shutters to control the volume of sound after the manner of a swell box in the organ.

### Recollections

NO ONE LEAVES Florence without regret. Its fascination is intoxicating. While its historic interest is perhaps more allied with the plastic arts than with music, it is a dreamland for the music worker, and thousands go there for inspiration and dream days.

At this time the imparting of musical knowledge is accomplished in American institutions with facilities and conveniences often entirely unknown in Europe. Our faculties number the greatest musicians from all lands. It is my opinion that advancement is often far more rapid and quick as substantial as that to be received in the finest institutions abroad. Get your musical training in the homeland by all means; but, if you possibly can, spend some time in the gorgeously beautiful art centers of the old world, thus adding to your ideas, extending your musical horizon by contact with the teachers abroad, and learning of civilizations by living and working in them. Europe, at least that part which is sufficiently informed to know of American conditions, is amazed at our accomplishments. We witness the astonishing spectacle of students coming from the old world to the new for highly specialized instruction. There must always be a friendly bond between the ancient and the modern. I long for a school in Florence to work out some educational ideas and theories that I could never have secured in any other land but my blessed America.

specified exercises and pieces may well be made out for each day—each of the six working days having its appropriate program. In this way, going "round the circle" of a repertoire aids in keeping every number of it as fresh in interest as possible. Hammering away at one particular selection for days and weeks on end is unpleasant for both performers and listeners.

Also, if the fingers are in good order, as the result of carefully directed technical work, the rest of a few days or even a week gives one a new impetus on returning to some piece that, perhaps, at the moment, presents particular difficulties. Again, by means of a well-balanced plan of endeavor, a great deal more can be covered in a short time; whereas many precious hours can easily be wasted by rushing from one thing to another and giving no due attention to any one item.

Many may think that strictly adhering to fixed plans unduly fetters the worker; but "one gets there" sooner and more surely if a reasonable scheme is drawn up and conscientiously adhered to than if work is done anyway and anyhow in the hope of results that, like the horizon, are ever in the distance.

### Gounod's Definition

Charles Gounod, whose opera, "Faust," is so frequently performed, has defined an orchestral conductor in the following apt manner:

"The conductor of the orchestra is the ambassador of the master's thought." This is a highly clever description, and the worthy importance of the conductor's task becomes readily apparent therefrom.

# The Evolution of Piano Playing and Virtuosity

Written Exclusively for The Etude Music Magazine. Translated by Miss Florence Leonard

By M. ISIDOR PHILIPP

PROFESSOR OF PIANOFORTE PLAYING AT THE PARIS CONSERVATOIRE

## PART IV

This article is the fourth of a series of discussions of this interesting subject, by this world-renowned pedagog, composer and pianist. The reader does not require the previous installments of this series to enjoy the current portion. However, back issues may be secured by those desiring the series complete, at the regular price per copy. M. Philipp's articles are rich in pianistic wisdom.

### Another Pioneer

ANOTHER artist who became famous, without having played much, nor composed much was Adolf Henselt (1814-1889). Like Liszt, he created his own individual style of playing, but founded it on a rigorous legato. He attributed, and rightly, great importance to the power of stretching out the hands and, for his own use, most elaborate exercises for the stretch. Schumann called him the German Chopin. He left two volumes of Etudes, wherein may be found interesting discoveries of touch and tone. His very remarkable preparatory exercises were published in Paris (Heugel). Here must be mentioned also three other professors whose names were well known: Pierre Joseph Zimmerman (1785-1853), Le Coupey (1811-1887) and Marmontel (1816-1898). All three were indefatigable workers, and did much for making known the great compositions.

Two artists of this period deserve special mention. The first Ferdinand Hiller (1811-1885) is today forgotten, and wrongly. He was a precocious virtuoso, a favorite pupil of Hummel, and he impregnated himself with the marvellous powers of improvisation that he found in Hummel. The second, Halévy, was associated in Paris with the great musicians, Cherubini, Berlioz, and he made a great reputation as pianist and teacher. He was the first to play the Fifth Concerto of Beethoven. Certain of his compositions, his Studies in Rhythm, for instance, are excellent.

### The Student's Friend

STEPHEN HELLER (1815-1888), a pupil of Czerny, played in public but rarely. The works of this great artist hold a distinguished and very important place in the literature of the piano. In them we never find the clever pianistic trick written to show off the virtuoso. They are all music. They are full of little pictures of style or of sentiment, written in the small frame where he has attained—we may safely say—perfection. Heller, though he may derive from Mendelssohn, Schumann and Chopin, though he may have affinities with them, yet always remains himself. The Nuits Blanches, Promenades d'un Solitaire, Etudes, Dans les Bois, Barcarolles, these are so many little masterpieces. He is a classic, in that he uses the old forms; but he discovered new formulae, which will remain as acquisitions to the art. He must have been, like Chopin, a born pianist. As a professor, he was admirable—patient, thoughtful, kindly. But he taught very little.

Theodore Kullak (1818-1882), a pupil of Czerny, was also a master of great skill, and taught much. Moszkowski, the two Scharwenkas, (Philip and Xavier), Erik Satie, Alfred Grünfeld, were pupils of his. After a career of triumphs, as pianist, he founded in Berlin the New Academy of Music, which had a very wide influence. The pedagogical works of this master are

universally esteemed, and his "School of Octaves" was epoch making.

Moritz Moszkowski (1854-1925) was a brilliant pianist, an eminent composer, a professor of the highest worth. His Etudes de Concert, and his charming Etudes de Virtuosité, his "School of Double Notes," have been used throughout the pianistic world.

Charles Valentin Alkan (1813-1888) was a solitary soul by nature, by education, and by his profession as artist, and he intensified this solitude. He devoted himself to teaching at the same time that he was applauded as a virtuoso of the first rank. His music was very advanced for his period; was absolutely different from the compositions usually performed, demanded a quite new technique, and was very difficult of execution. It did not, therefore, meet with the success which it deserved. Liszt, Rubinstein and Billewicz, Chopin, who was not prodigal of his affections and granted to very few

he made a different school and therefore had to struggle against the tastes of the general public. His music is characterized by strength, grandeur and sombre mood. It reveals a personality vigorous, forceful, independent. His Etudes majeures et mineures, his Sonatas, his songs are wholly original.

The group of the chosen literary personalities and artists who gathered about Chopin opened their ranks to receive Valentin Alkan as a brother in poetry. This group exercised a strong influence on the literary and artistic taste of the day. The names of Victor Hugo, Lamennais, Alexandre Dumas, Jules Sandeau, Balzac, Arg. Scheffler, George Sand and Delacroix, show that this brilliant center belonged to the Romantic School and was seeking a new voice. The passion of Alkan for new methods made him welcome to these great artists. Chopin, who was not prodigal of his affections and granted to very few

artists the favor of calling themselves his friends, had for Alkan high esteem and great friendship. The culture of beauty, a horror of the vulgar and banal, were a bond between these two chosen souls. After the death of Chopin, his pupils chose Alkan to continue the traditions of their lamented master (Ch. V. Alkan, Oeuvres Complètes, Cortallari, Paris).

### Some Lesser Lights

CHRISTOPHER KESSLER (1800-1872) owed to himself alone his remarkable talent as virtuoso and composer. His 24 Etudes, and Etudes, Op. 100 are still in general use.

Theodore Doehler (1814-1856) was a virtuoso of great talent. After his first great success in Paris, he was held to be a rival of Liszt and Chopin. In London and St. Petersburg he met with triumphant success. His 50 Etudes, Op. 42 (Ricordi) and his 12 Etudes de Concert have some value.

Knorr (1807-1861), a worthy pianist and pedagogue, was the first teacher in Germany who held that preparatory technical exercises were important in teaching.

Karl Reinecke (1824-1910) was an admirable interpreter of the works of Mozart and an eminent teacher.

### Last of the Classics

THE WORKS of Johannes Brahms (1833-1897) are today classics. "There is a genius," wrote Schumann. "As soon as he is seated at the piano he begins to reveal to us a marvelous realm and draws us unconsciously more and more within the magic circle." But above all he was the great composer. His works for piano, like those of Schumann, are so original, so deep and noble, that the masses have not yet adopted them. His Variations on a Theme of Paganini and on a Theme of Handel, his sonatas, concertos and intermedios all contain pianistic pages of rarest originality. His Fifty-one Technical Exercises abound in ingenious combinations of rhythms and technique.

Three illustrious virtuosos bring some novelties to the pianistic world—Anton Rubinstein (1829-1894), Hans von Bülow (1830-1894), Karl Tausig (1841-1871).

### The Lion of the Piano

RUBINSTEIN was, from his most tender years, entrusted to Villaggio, an excellent teacher. Liszt wondered at the precocity of the child and advised him to tour England, Sweden, Denmark, Germany. Paris applauded the musical talent of the young artist. Being without financial resources, Rubinstein was obliged to give lessons at the lowest of prices; but he worked assiduously. His success on his return to Paris was a triumph. In 1862 he founded the Conservatory of St. Petersburg, assembling such professors as Henri Wieniawski, Dreysechek, Davidov, Leschetizky, Napravnik, Zarenba.

In order to devote himself entirely to (Continued on page 789)



ISIDOR PHILIPP



# The Story of the Ballet and Its Music

By TOD BUCHANAN GALLOWAY

IT IS AN INSPIRING thought that in the beginning God said, "Let there be light; and there was light"—and there was music. Long before man had taught himself that by molding wet clay or by using the juices of bruised seeds and plants he could fashion for himself his primitive expressions of emotion and impulses in sculpture and painting, he had learned to give utterance to sound—to music. With song and rude instruments and in leaping and postures he found a means to give utterance to those aspirations for things higher and better than the mere struggle for life, its pursuits and its pleasures.

In these twain, music and dancing, man first discovered an outlet for those instincts and yearnings that marked him as a creature above the dumb brutes—a being with that mysterious thing, a soul. From the earliest dawn of tradition music and the dance have been companions. It is true that music can be contemplated without dance; but dance without music—impossible.

Huecker said, "Rhythm is Life: Rhythm is soul welded in the glowing synthesis of tints and tones." The dance is the most ancient and exalted expression of rhythmic emotion. In the beginning it was the handmaid of religion. It was only later that it became the servant of the people.

The pipes of Pan were the prelude to the modern orchestra, just as the Elysian and Delphic mysteries were the progenitors of the Russian Ballet. As the handmaid of religion, could we have more striking instances of the dance than those of which we read in the old Hebrew Ceremonies celebrating the rescue of the Children of Israel from the hosts of Pharaoh. "And Miriam the prophetess, the sister of Aaron, took a timbrel in her hand; and all the women went out after her with timbrels and dances." Again we read: "And the servants of Achish said unto him 'Is not this David the King of the Land?'" And did they not sing unto one another of him in dances, saying, "Saul hath slain his thousands and David his ten thousands?" On that most solemn of occasions, when the Ark of the Covenant was brought to Zion, "David danced before the Lord with all his might."

## Ballet Born of Religion

IN THE celebration of religious festivals, it may be said that the ballet was born, and especially in the dances of the seasonal festivals. In the sunrise of history, undeveloped and superstitious peoples celebrated the seasons with festivals more or less rigid. Dressed in leaves, flowers, skins, sometimes masked, with songs and dances, with players upon musical instruments to accompany them, they enacted the changes of the seasons, the eternal life and death struggle between Winter and Spring, Summer and Fall. At first these festivals were largely agricultural; but gradually, as the Christian religion sought to gain and hold its new converts from heathen rites, they were transformed to certain feast and festival days such as Christmas, Shrove Tuesday or Mardi Gras, May Day, St. John's Day, and, as we see even today, the Easter dances in the Cathedral of Seville.

The Mohammedan dervishes crying aloud in worship, with rhythmic movements to the sound of music, are but a survival of the Hebrews of old dancing and shouting to the accompaniment of "a psalttery and a timbrel, a pipe and a harp."

All prophetic hands, of both Hebrews and infidels, danced and sang against their enemies and against all those hostile to their God. The Corn, Rain, Snake and other seasonal and sacred dances of the North American Indians are interesting survivals of "the handmaid of religion."

## Art in Life

THE EFFORTS to express the emotions in dance and music, which in the beginning were uncouth and crude, as time

went on and as man's aesthetic sense gradually developed, became more harmonious and beautiful. Wagner said that "Art is the direct immediate art of life. As man is born of nature thus art is born of man; as nature is man so man is art, expressing best his own self."

Among all the arts, the scenic art alone possesses such material as the living man and alone avails itself of movement—movement the very essence of life—and of music to give it vitality, reality and poetry.

If every art is life, dance is doubly so because it is life expressed by means of life. The music we hear is the expression of the image we see. The musician sings or plays music, the dancer dances music and cannot dance anything else. As one said, "He cannot dance" jealousy, grief or fright, but he can and must dance the music which expresses the feeling of jealousy, grief or fright; and when he has rendered the music he will by the same means have rendered its contents." As the old Greek Lucian said, "Consider the universality of the art (dancing): it sharpens the wits, exercises the body; it delights the spectator; it instructs him in the history of bygone days while eye and ear are held beneath the spell of flute and cymbal and of graceful dance."

## Ballet Primerel

AS FAR AS an expression of emotions or an interpretation of scenes, stories or incidents is concerned, the ballet may be said to have existed since time began. The name ballet, it is true, is comparatively modern, being from the Italian ballata, which in turn came from the Latin of the Christian Fathers: "Ballare et Cantare"—to sing as they swayed to and fro in their worship. Our word "ballad" is from the same derivation and is a suggestion of singing while holding hands, which custom is curiously preserved in the clapping of hands when *Auld Lang Syne* is sung.

The chief elements of the ballet are movement, music and scenic effect—the last of these including costumes, scenery and lighting. As has been indicated, it is possible to dance and yet reflect no idea, as when a child dances for joy or exuberance of feeling but does not represent the joy of another. The instant that is done you act—you mime. We may say, therefore, that all the religious or secular dances of the Hebrews, the Greeks, the Romans, the Egyptians and the barbarians were ballets in that they represented ideas or depicted stories. As a great artist said, "The ballet expresses the movement which painting and sculpture cannot."

## First Recorded Dances

WHILE WE KNOW that dancing is older than the Egyptians, yet it is to them that we look for the first known records of that art; for they were among the first people with a civilization who encouraged it. In tracing the evolution of the ballet, we may divide it into sacred, secular and theatrical. The Egyptians had no theatrical ballet, as they had no theater; but they had the sacred, the secular, and their ballets were mimetic.

Therefore, we must look to the Greeks for the next step in the story of the ballet, for they had a theater. While it is usually said that the drama dates from Thespis, in reality it was older. But in the Greek theater with its miming, its masks, its choreographic dances, we see that the ballet has made a great advance, so great indeed that in modern times we have seen a great artist of the dance, Isadora Duncan, try to catch the elusive secret of the Greek dance from figures on their vases.

## The Roman Contribution

IF WE OWED MUCH to Greece for the development of the modern ballet, certainly it is to Rome that we are indebted for the next step—and a most important one—the art of pantomime; that is, the stage representation without the spoken



"THE MARRIAGE AT CANA" BY PAOLO VERONESE  
Reproduced Expressly for The Etude, from a Copy of the Original

## Veronese's Immortal Masterpiece "LES NOCES DE CANA"—(THE MARRIAGE AT CANA)

ONE of the world's greatest masterpieces representing musical figures is "The Marriage at Cana" by Paolo Veronese. Paolo Veronese, whose real name was Paolo Caliari, was born in Verona in 1528, the son of a "carver of stone." Though he did not seek honors, he often obtained them.

In 1562, when Veronese was thirty-four years old, he was commissioned to paint for the refectory of the Convent of S. Giorgio Maggiore at Venice, the first of the great compositions on which his reputation chiefly rests. The subject chosen for this work (now one of the most precious treasures of the Louvre) was "The Marriage at Cana," and in it the artist saw an opportunity for the lavish display in which he so delighted. Though it is thirty-two feet long and twenty-two feet high and contains more than one hundred figures, it was painted in but little over a year; and the master received for it about eight hundred dollars and his "keep" while at work.

"The Marriage at Cana" may be considered one of Veronese's most representative works. Four other enormous pictures, each a Cana (banquet scene), were painted by him; but "The Marriage at Cana" carries the palm for pictures of this type. Thomas Couture, the famous painter, says of Veronese: "Let us speak of his method of painting. It is not that of Titian. I do not hesitate to say it is the painting *par excellence*: there is nothing beyond it; it is the apogee."

One may well apply these remarks to "The Marriage at Cana." The composition as well as the painting is astonishing in its ease and in its absence of any apparent artifice. It appears simply to happen, yet it is really ordered and harmonious.

A banquet is being held in an open cortile flooded with light. Crowds of spectators look down upon the brilliant scene, from the cornices of the surrounding Renaissance buildings.

Veronese saw no incongruity in surrounding the chief Guest and His Mother (these two are distinguished by faintly indicated halos) with notable historical characters of his own day.

Veronese himself sits among the musicians, playing a *viola da gamba*; Tintoretto accompanies him; Titian plays the *contra-basso*; and Benedetto Caliari also appears. The painting is thus very interesting for students, as it shows the contemporary instruments and their use, though they did not come into being until centuries after the death of Christ.

The following extract, from St. John, chapter 2, verses 1 through 11, gives the story of the marriage of Cana:

And the third day there was a marriage in Cana of Galilee; and the mother of Jesus was there.

And both Jesus was called, and his disciples, to the marriage.

And when they wanted wine, the mother of Jesus saith unto him, They have no wine.

Jesus saith unto her, Woman, what have I to do with thee? mine hour is not yet come.

His mother saith unto the servants, Whatsoever he saith unto you, do it. There were set there six waterpots of stone, after the manner of the purifying of the Jews, containing two or three firkins apiece.

Jesus saith unto them, Fill the waterpots with water. And they filled them up to the brim.

And he saith unto them, Draw out now, and bear unto the governor of the feast. And they bare it.

When the ruler of the feast had tasted the water that was made wine, and knew not whence it was: (but the servants which drew the water knew:)

The governor of the feast called the bridegroom,

And saith to him, Every man at the beginning doth set forth good wine; and when men have well drunk, then that which is worse: but thou hast kept the good wine until now.

This beginning of miracles did Jesus in Cana of Galilee, and manifested forth his glory; and his disciples believed on him.



"THE SPECTER OF THE ROSE"

The poem by Théophile Gautier, with costumes by Leon Bakst.



word, to the accompaniment of music. The Latin pantomime grew out of the custom, about the time of the first Christian Century or a little before, of having living solos sung with flute accompaniment as interludes between the acts of the Latin comedies. Words disappeared; only action or pantomime remained. Sometimes a chorus, like in the Greek drama, accompanied the comedians and explained the different gestures; and, if more than one character appeared, the different characters in turn were described.

Sometimes when the comedian paused or left the stage the story was continued by recitatives and instruments, and this speedily led to comedies and tragedies being told wholly by dancing, pantomime and music. Today we older ones can still remember the thrill of "Humpty Dumpty" in our childhood, and, in these recent years, the charm of "L'Enfant Prodigue" or "Sum-rum."

The flute had been the original instrument to be used as an accompaniment, and Pythias added the lyre, the syrinx and the trumpet, to make an orchestra powerful enough to fill the great theater of Pompey. Someone has said that if Stravinsky were to read about the music of the Roman theater of the time of Augustus he might grant it little in common with the musical compositions of today. However other times, other manners—or ears; it must have answered the same purpose in accompanying the dances; for do not Octavio and other Latin writers tell us of its sensuous, seductive influence on the audiences of that day? It has often been said that the plays of the Romans were more like opera than like our tragedies and comedies.

**Church Influences**  
WITH THE GRADUAL GROWTH in power and influence of the Christian Church it is but natural that pantomime and mime, dancing and unholly music, should come under its strictest ban. But during the first five centuries of struggle, the Church learned the truism of history that opposition to amusements and other personal freedom only increases the demand for them. So the Church realized that the way to accomplish its end was to translate the popular love of theatricals, dancing and music into something higher and to awaken public interest in Church service by having beautiful chorals, stately processions with lights and gorgeous vestments appealing to the ear and eye. There evolved from these stately processions the ceremonial dances—a higher ballet, if you please. It was not difficult to change Roman feast days into Church festivals, or pagan dances to the sun and harvests to Christmas carols and the bonfire dances of St. John's eve. Thus, during the growth and influence of the mediæval Church, we see the inauguration and development of the mystery and miracle plays, to which alone an article could be devoted, showing that the arts of Euterpe and Terpsichore were not forgotten but were progressing until in 1462 King Louis XI of France and Provence at a fete Dieu introduced at his Court a processional dance, or, as it was later called, an ambulatory, because they were introduced between dances at a feast to entertain guests—dances accompanied by acts of devotion.

In these days we hear much of dinner dances. The first one of which we have accurate information was given in 1489, by Bergonzio di Botto, a gentleman of Tortona, when he gave a great ceremonial feast in honor of the wedding of Catherine, Duke of Milan, with the illustrious Isabelle of Aragon. More properly it might be termed a dinner ballet, when waiters danced in serving the courses—a more or less perilous undertaking on the part of the waiters—while mythological events were enacted during the feast. The success of the en-

tertainment was instantaneous and produced a prodigious reaction throughout all Italy. Cross-word puzzles or contract bridge in this country have not been so successful. So popular did these dances become that for more than a century every court in Europe had its ballet, in which even the crowned heads participated.

#### The French Ballet is Born

TO Balthasar de Beaujoyeux may be ascribed the fatherhood of the modern ballet. Balthasar, who added de Beaujoyeux to his name after he came to France, was a famous violinist in his time; and he said that the eye, the ear and the understanding must be satisfied. Surely

When we come to the reign of Louis XIV we find Le Roi Soleil strutting about and reciting verses in his own honor and glory; and in the ballet "Les Amants Magnifiques," which was composed by Moliere and himself, he executed a solo on the guitar.

This monarch may be termed the founder of the modern ballet as seen on the stage; for up to this time, elaborate as ballet had been in treatment and production, yet it was not on the stage.

Louis XIV was but fourteen when he first took part in a ballet; and he continued to do so until he was thirty. He not only danced with his own troupe, but he also founded a Royal Academy of Dance and Music, to the existence and encouragement of which he devoted his entire life.



A STAGE EFFECT OF THE SIXTEENTH CENTURY

these are the requirements of the modern ballet. He introduced the ballet to the French Court where in 1581 he produced his "Ballet Comique de la Rayne." For his orchestra he used oboes, flutes, cornets, trombones, Violas di Gamba, lutes, harps, flageolets and violins; certainly a sizable musical assembly. These musicians he separated into different groups and designated them to accompany some particular character or set of characters as they danced. It was not until the advent of Italian opera and ballet that the orchestra was first used in its entirety.

The "Ballet Comique de la Rayne" (or Reine) was most gorgeous; the King and Queen and members of the court took part; and the entertainment was as much vocal and instrumental music as dancing. As time went on the music was more elaborate. In a ballet in which Louis XIII took part as a demon of fire, there were a chorus of sixty-four concealed voices and an orchestra of twenty-eight violins and fourteen lutes; in another, ninety-two voices and an orchestra of forty-five instruments.

of which the modern developments of both these arts are in a great measure due. Lullu, who was connected as a teacher with this academy, was the first of the great composers known to us who wrote music for ballets which were produced on the stage.

#### The British Masques

BY THIS TIME the ballet had spread from Italy and France not only over Europe but also into England, as exemplified in the elaborate Masques at the Court of Henry VIII and his daughter Elizabeth.

Women might exult themselves at Court by taking part in the dances and acting, thought not on the public stage; but a little later, as they gradually began to appear as actors, so they took places in the ballet. With that event the modern stage ballet may be said to have become an established fact. So popular did it become that Gurnard, the French ballet dancer, was consulted by Marie Antoinette broke her arm. Gurnard was said at Notre Dame for her injured member.

Since the establishment of the ballet as a theatrical representation or spectacle at the time of Louis XIV practically all the world's great musicians have existed, as one poetically said, in music's finding her lost sister. Their compositions exemplify not only the ideal coordination of music with the dance, which forms the art, but also, by their inherent charm and interest, hold their place as pure symphonic language. Haydn, Mozart, Beethoven, Von Weber—with these, perhaps, we may start and then follow down the years through Berlioz, Chopin, Borodine, Tchaikovsky, Rachmaninoff, Debussy, Rimsky-Korsakov, Stravinsky, Richard Strauss and Ravel. Hardly a well-known composer of the past two hundred years can we omit from the list. Schumann, it is true, little thought in the fresh dawn of his romantic genius that when he composed his exquisite set of pianoforte pieces, "Carinval," it would ever be used as ballet music. But who has not been charmed by its adoption for that purpose by the Russian Ballet? Today it is rare when a concert program of high order is wholly without some selection of this form of composition. Perhaps the most perfect ballet ever produced was "Gesselle" for which Heine furnished the subject, Theophile Gautier the scenario and Adolph Adam the music.

#### Decline and Rise

WITH THE MIDDLE of the last century, from 1850 to 1870, the ballet seemed to suffer a decline. The public began to tire of its artificiality. Indeed in the September number, 1864, of Charles Dickens' magazine, "All the Year Around," an article solemnly states: "After a long and distinguished life, the ballet has died among us and gone to its grave unobscured by even a slight obituary notice—dead as all galvanizing into life by the enterprise of opera managers." A little later saw a remarkable revival of the so-called court "Black Crook," the first of the modern spectacular ballets, swept France, Italy and even, then, staid America; and this was followed in rapid succession by "Excelsior," "Tour du Monde" and other elaborate productions; and in the eighties and nineties the Alhambra and Empire theaters in London aroused enthusiasm and world-wide fame with their ballets. Since that time the whole art of the ballet has been revolutionized by the Russian and French schools, until today it is more popular, more wonderful, more interesting and instructive than ever before. For it we have had such entrancing music as Rimsky-Korsakov's "Sheherazade," Strauss' "Tales of Hoffmann," Debussy's "Jeux," and Stravinsky's "Sacre du Printemps."

As long as people love poetry of motion, grace, skill and beauty, to delight the eye, we shall have the ballet in one form or another; and so long we shall have great composers who will write ballet music to delight the ear and the understanding will be satisfied.

As long as people love poetry of motion, grace, skill and beauty, to delight the eye, we shall have the ballet in one form or another; and so long we shall have great composers who will write ballet music to delight the ear and the understanding will be satisfied.

#### SELF-TEST QUESTIONS ON MR. GALLOWAY'S ARTICLE

1. In what celebrations did the ballet have its birth?
2. What is the derivation of the word "Ballet"?
3. What nation left the first records of its dances?
4. In what manner did the early Church influence the ballet?
5. Where was the first ballet introduced into the French court?
6. What nation has had the greatest recently receiving effect upon the ballet?

## Schumann as Educator

By ELSE REDENBACHER

THERE ARE as many educators as there are great men, because each one of them influences in his own way his near and his far away surroundings. Be it negative or positive, each influence, knowingly or unknowingly, is an education. Life influences life; strength influences strength; courage influences courage; willing and wanting are very often equal to fulfillment. It is, as in all intellectual things, conviction that forms the most important moment.

Robert Schumann was, like other reforming, instructing artists, a knowing educator. Out of an indignation at the inadequacy of the musical artists and critics of his time over the empty, puff-up vegetation of the post-classical form which stood as a hindrance in the way of the young, there grew, in this quiet tranquil man, the strength to do battle. Opposition took the form not only of a firm personal position but an unreserved and often reckless indignation against the feeble and the old-fashioned. It was given full sway in his frank and open way of stepping out from the youthful and for the new. His words bore through his own conviction had the value of deeds. His words never will be forgotten because his imploring and combating was done for the remaining values in art. They will always be of value in any artistic evolution, be it an evolution of epoch or of any single person.

On the side of his writings one can see the master's artistic-educational physiognomy. It has the expression of deep thoroughness and shows sparkling life, manly seriousness, elegant sentiment and dignified work. His position is erect and his outlook serious yet of great mildness. Schumann never looks to the right nor to the left. His strong inward call is to him a higher vision. Whatever he does is done in the service of his sacred art to which he is a priest.

"Poetry and music are arts of inner life," he says. "One depends largely on thinking, the other, on feeling. Both work in the direction of educating humanity, and they are doing so if they are only following the laws of the beautiful. The laws of the beautiful rest in the harmonic entirety of the work of art. When an idea and form present themselves in a happy and complete way as an unison, when fantasy and intuition aid each other, when the expression responds to the real value and when all sources are working in harmony, then the laws of the beautiful have been fulfilled." Schumann asks first of all for "a great, deep intention and idealism in the work of art, and, second, for form which to him need not be absolutely stabilized. Herewith he shows himself truly a romantic. "Always, over form, over substance and idea, spirit must reign."

#### His Hopeful Outlook

HIS EDUCATIONAL principles are broadminded; his severe demands on talents have no room for narrowmindedness; on the contrary he is wise and abounding in fruitful instructions. To the genius he allows every possible freedom. As much as he hated "mediocre talents and talented 'paper-fish,'" in just that degree did he take pains to open the way and to protect the young men who possessed actual talent. So popular did it become that Gurnard, the French ballet dancer, was consulted by Marie Antoinette broke her arm. Gurnard was said at Notre Dame for her injured member.

in music, and that greater talents will yet appear." Schumann possessed a keen sense of knowing the real from the artificial, but his principles always have been that nothing should be destroyed and that every one should receive the same opportunities. The good alone would then naturally separate itself from the bad. It is for this reason that the vastest education was to him of such great importance.

His advice were more often directed to the teachers than to the pupils. "Reasons for degrading music are had theaters and poor teachers," he complained. "Mechanical and strict teaching may bring quicker advances, but they have the tendency to make the student a machine."

over-careful in their simplicity. Teach them to make use of all new means." To them to make use of all new means. To the young students themselves he speaks more forcefully and serenely, praising the genius.

**The Glow in the Skies**  
"YOUNG PEOPLE, you have a long, weary road in front of you. There is a strange glow in the skies; if it is evening glow or morning glow I do not know. Work for the day! Work for the day!" This last he urges repeatedly.

His words, even if spoken in ordinary conversations, are always forceful and convincing. If he wants to emphasize them he expresses himself in aphorisms.

"It is not good if a person has acquired too much easiness in some things."

"He who can read does not confine himself to the letters of the alphabet. He who understands Shakespeare is above 'Robin Hood' and 'Mause.'" "With music, it is the same as in playing checkers. The Queen (melody) has the greater power, but the King (harmony) always gives the casting move."

"Without enthusiasm nothing good can be accomplished in art."

"Look around yourself in art and science, just as you would in life."

**"Tell me Where you Live"**  
STRANGE IS Schumann's variation of the old proverb: "Tell me where you live, and I will tell you how you compose."

"The composer belongs in the great city where his meetings with other talents bring forward and double his strength." The above is but a small selection from his writings. To the performing artists he also has plenty to say. Whenever he makes a statement his words show a ripe aesthetic education and a fine, artistic sense for truth and elegance of feeling. It is for this reason that he is always eager to encourage a pure and noble taste for and pride in art.

"Never play anything which you have reason to be ashamed of yourself."

"You must not give currency to poor compositions; on the contrary you must do whatever you can to suppress them."

"You should never play poor compositions, not even listen to them unless you are obliged to do so."

Schumann never tires of speaking highly of the beautiful and of censuring ugliness. His musical rules for house and life contain many good hints and should be recommended to everyone who busies himself with music. How much he often gives through a simple phrase like, "Love your instrument."

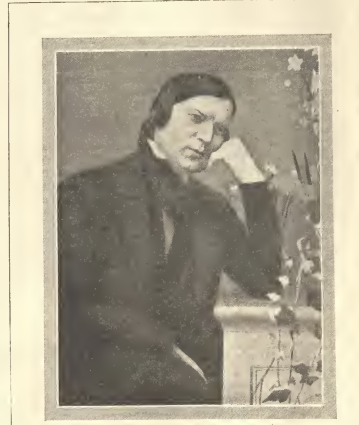
#### Love your Instrument

"WHOMEVER is not in love with his instrument will always feel that he lacks the perfect medium for his artistic revelation." This is meant for the composer as well as for the performing artist. It is one of Schumann's gifts to set forth in a few words, spoken apparently without intent, more wisdom than is contained in many long essays. For example, in his excellent article about Berlioz, he says, "As much as he neglects details, sacrificing them to the entirety, yet he understands and knows those details very well. He never presses the last drop out of his themes, as do so many—a process which takes away all interest. He prefers to indicate where necessary, to suggest the spiritual content as did Beethoven. His most beautiful thoughts are said only once and even then incidentally."

Here we see plainly Schumann's gift as an educator; he forces his people to think and shows how much it harms the artist if he succumbs to the idea of filing down too far his spirit-like fantasies.

Schumann never necessary to suggest the spiritual content as did Beethoven. His most beautiful thoughts are said only once and even then incidentally."

When, for example, he speaks of "purposely throwing in lumps of accords" with which Berlioz produces his sometimes



A RARE PORTRAIT OF ROBERT SCHUMANN

"Has talent the right to take the same freedom as the master? Yes, but one loses where the other triumphs."

"Talents of the second order should keep within the forms of old; talents of first order should enlarge them. Only the genius can create freely."

"Do not give Beethoven to young folks too early; strengthen them first with the fresh and lovely Mozart."

"Don't try to advance too far; let us give to the young people our old classics (Beethoven) at that time did not yet belong to the old ones) but do not ask them to be over-careful in their simplicity. Teach them to make use of all new means. To the young students themselves he speaks more forcefully and serenely, praising the genius."

less the experience can be used in life and offers a hold and support."



high-sounding effects, he plainly shows us that it is an aesthetical sin to use such rough methods; but he admits that even then can be serviceable when used by a genius. Many more examples like the one mentioned could be added.

How far Schumann's work as an educator goes nobody can say. Modern art and musical artistic accomplishments of our present time have taken their strength from those sources. It is, for example, unthinkable to see present-day German art without Schumann's personality.

One more fact I would like to state. There are many people who do not know of Schumann's literary works and even know very little of his compositions; yet they have profited by his educational life-work. This alone is certain proof of his eternally working strength and personality which, a sad circumstance, seemed to end so tragically during the last years of his life.

But these influences are, in their own particular channels, more direct and complete than are those received from his

musical works which, after all, show only a part of his greatness. In a certain way, his influence is taken indescribably to us, this influence is taken and accepted by his contemporaries and is then handed on from generation to generation, from one people to another, becoming always greater and greater.

—Musikalisches Wochenblatt.

## "The Nutcracker Suite" of Tschaiikowsky

An Explanatory Analysis of this Delightful Work Heard so Frequently on the Sound Reproducing Instruments

By VICTOR BIART

### PART II

Typical of Tschaiikowsky is the contrasting second subject, the melody beginning in flutes and clarinets. See Ex. 5, September ETUDE.

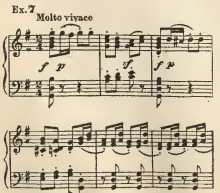
(b) *Dance de la Fée Dragée*.

This dainty little piece embodies all the grace of the lovely Fairy Queen. The clever master presents to our vision a pleasing picture of the gentle fairy by means of the light saccato strains on the celesta, to the pizzicato accompaniment of the strings which, in the four introductory measures, usher us into the presence of her gracious Majesty. The wood wind adds its characteristic tints to the accompaniment; the bass-clarinet, with its romantic somberness, combining with bass strings soon after the opening, adds the charm and beauty of its color to the texture. This delightful number begins thus:



(c) *Trepak*.

After this choice tid-bit the composer offers us a national merriment in the form of a dashing Russian dance, the *trepak*, which breaks out at its rushing, breathless pace (*molto vivace*), as if releasing long pent-up energies. The scurrying of dancing feet, the impetuous dash of the Slav, are brought to us in this whirlwind movement vitelized by whistling flutes, explosive chords in full orchestra, and the rap of tambourine. Its opening measures are as follows:

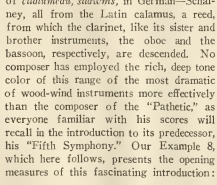


(d) *Danse Arabe*.

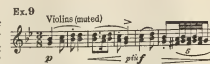
But what arouses the fantastic in the imaginative mind of the Russian composer more than suggestions of the Orient—that realm of mystic and exotic romanticism? Into what language could the atmosphere, the introspective languor, the whole spirit of the Eastern world, with its peculiar and compelling charm, translate itself more fascinatingly than that of music?

Like his compatriots, Glinka, Rimsky-Korsakoff and others, Tschaiikowsky falls under its spell and unfolds before us a vivid picture of life along the Eastern and Southern shores of the Mediterranean in its most typical colors. How vividly the Arab, in his squatting posture, drowning away a contented repeated figure on his *rahoul* (an Oriental cello) is brought to mind by the *basso ostinato*—a figure, or series of notes, "obstinately" repeating itself in the bass—that underlies this picturesque number! Throughout the greater portion of this piece this figure is assigned to violas and cello, later shared by second violins, to the sustained drone of double-basses.

What happier choice of instruments could the composer have made than that of allotting the intonation of the solemn, half-melancholy melody of the introduction, which begins like an invocation to the clarinet in its *chalumeau* register? This designation (the lower section of the clarinet's range) points to the family name of *chalumeau*, *shawm*, in German—Schalmei, all from the Latin *calamus*, a reed, from which the clarinet, like its sister and brother instruments, the oboe and the bassoon, respectively, are descended. No composer has employed the rich, deep tone color of this range of the most dramatic of woodwind instruments more effectively than the composer of the "Pathetic," as everyone familiar with his scores will recall in the introduction to his predecessor, his "Fifth Symphony." Our Example 8, which here follows, presents the opening measures of this fascinating introduction:



Hereupon muted violins in thirds sing the somewhat sad and wistful melody of the First Part, the first phrase of which is as follows:



The following frequent interpolations of the tambourine, characteristic of the East, remind us of the fascinating stories of the seclusion of the harem and similar scenes in which we have revealed in "The Arabian Nights." After it is the three parts of this dance—for it is in what is termed three-part song-form—the introductory melody of the clarinet returns in refrain. In the third part of the piece (beginning with measure 70) the oboe contributes that peculiar Oriental nasal twang in a counter melody to that of the first violin, an effect that is intensified ten measures later by the still more plaintive alto sister of the oboe—the English horn. Here follows this typically Oriental melody (oboe, repeated an octave lower by English horn):



In the codetta, which brings the piece to its expiring close in vanishing *ppppp*, the clarinet sounds a parting fragment of the introductory melody, each time answered by the tambourine.

(e) *Danse Chinoise*.

From our delightful idling in the land of the caliphs we are suddenly aroused by the baroque strains of the *Chinese Dance*, color of this range of the most dramatic of woodwind instruments more effectively than the composer of the "Pathetic," as everyone familiar with his scores will recall in the introduction to his predecessor, his "Fifth Symphony." Our Example 8, which here follows, presents the opening measures of this fascinating introduction:



from the first note to the last, to which the second bassoon and, for a large part of the time, the bass clarinet alternate between the tonic and dominant harmonies. The flute melody begins thus:

## THE ETUDE

SELF-TEST QUESTIONS ON MISS REDENBACHER'S ARTICLE

1. Why is Schumann called a "romantic"?
2. What constitutes the chief weakness of the imitator?
3. What is an aphorism?
4. How does Schumann contrast poetry and music?
5. What is the danger of one's being "afraid of originality"?

## THE ETUDE

# The Most Curious Page in American Musical History

An Early American Experiment in Communism with a Musical Background

By HELEN KWIATANOWSKI

THE VILLAGE of Economy, located on the banks of the Ohio River, Beaver County, Pennsylvania, was first settled by the Harmony Society. This Society formed one of the most unusual musical groups in our commonwealth one hundred years ago. It was formed by a body of German immigrants which in 1805, at Harmony, Butler County, Pennsylvania, associated themselves into a communist society. According to their motto, "All for one and one for all," the members of the Society placed all their money into one common fund; also, all labored for the common weal receiving in turn the necessities of life. Although the Harmonites had no prescribed form of religion, in the early days a greater part of the Society followed the teachings of their spiritual head, who believed in the second advent of Christ to Palestine.

In 1807, as an economic measure, later from religious motives, the celibate life was advocated and became a custom. In 1814, the Society moved to New Harmony, Indiana, and ten years later returned to Pennsylvania, settling in Economy. George Rapp was the spiritual head of the organization while his adopted son, Frederick Rapp (nee Reicht), was the business manager. Under the leadership of two such men Economy became one of the most important commercial centers between Pittsburgh and New Orleans. Their manufactures consisted of cotton, wool, silk and other such products. They had a brewery, distillery, soap boiling shop, steam laundry, fine press, tannery, blacksmith shop—in fact, all kinds of shops. The main buildings still standing are the Great House, Music Hall, church, school and many residential dwellings.

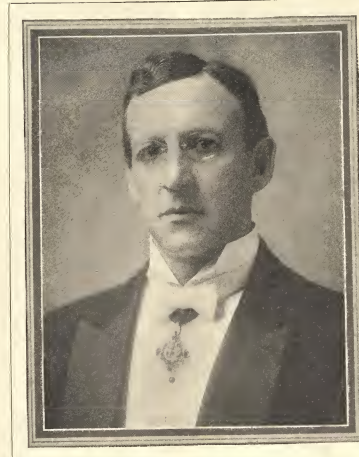
The Great House, a neat, two-story building, was the home and executive mansion of the various trustees of the Society. Surrounding the house is an old-fashioned garden or park with beautiful flowers and

hedges, a memorial grotto, a large fish pond and a stone summer house on the roof of which the band played Sunday afternoons. The Music Hall consisted of a printing establishment and museum on the first floor and an auditorium for concerts and banquets on the upper floor.

For fire protection the community had two fire engines, one of which, built in 1826, is still on exhibition at the Carnegie Museum, Pittsburgh. After the

death of Rapp, the following were trustees: R. I. Baker, Jacob Henrich, Jonathan Lenz, Ernest Wodfel, G. Riethmuller, Samuel Seber, John S. Duss (still living) and his wife (also still living). Due to the gradual decrease of membership, the Society was dissolved in December, 1905.

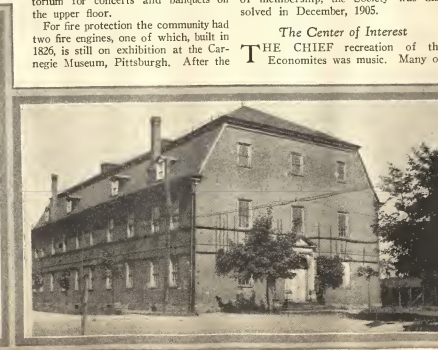
The Center of Interest  
THE CHIEF recreation of the Economites was music. Many of



JOHN S. DUSS



ECONOMITE LADY IN SUNDAY ATTIRE



MUSIC HALL



ECONOMY CHURCH

the members could play some instrument and nearly all could sing. In the early days, an orchestra consisting of piano, violins, violoncellos, clarinets, flutes, French horns, and drums was organized. In 1805, Dr. Benjamin Feucht formed a military band. In addition to general holidays, three festivals were observed every year. That of February fifteenth celebrated the founding of the Harmony Society. Early in August the Harvest Home was celebrated, and, in October, the Thanksgiving Feast took place. At each of these celebrations music played an important part, and many elaborate programs were arranged. Some of these programs, printed on the community's own printing press, are rather ambitious, containing such works as, for instance, Haydn's "Creation."

Added interest was obtained now and then when musicians from Pittsburgh came to Economy to perform with the local band. It is noteworthy that well-known men came to hear the programs at the Great House Gardens or in the Music Hall. The Governor of Louisiana expressed his enthusiasm of the concert, as did the Duke Bernhard of Saxe-Weimar. The latter stated that when he visited Economy he was joyfully welcomed by a trio of French horns.

Not only were instrumental concerts rendered, but, at times, a chorus of about sixty or seventy girls sang hymns and folk songs as a diversion. The hymnals which the Economites used contained some German hymns and chorals but were mostly of their own composition. The choral melodies, both the adopted and the original, were sung much faster than the customary tempo of the fatherland. Some of the hymnals are still in existence, some in manuscript. Classification of hymns in the Economy hymnal gave headings such as "Festivals Hymns," "Birth of Christ," "Christ's Resurrection," "The Coming of Christ," "Friendship and Brotherly Love,"

(Continued on page 791)



"Self-Denial," "Of True Wisdom," "Hymns of Praise," "Hope," "Church of Christ and His Glory," "Faith," "Victory and Modesty," "Singing Songs," "Evening Songs," "Devotion," and "Autumn and Winter."

#### Economite Musicians

MUSICIANS of note among the Economites were Gertrude Rapp, Johann Christoph Mueller (performer on the violin and flute), Jacob Henrich, Jonathan Leut (a French horn player of the orchestra), Frederick Rapp and John S. Duss.

Gertrude Rapp was an accomplished pianist and singer. Her piano teacher for a time was W. C. Peters from whom she learned much. Her friends frequently mentioned musical events in their letters to her and knew that no gift would be appreciated as much as a piece of music. When visitors came to spend an evening at "Hery" Rapp's home, Miss Rapp would play the piano, performing with several violinists, cellists and flautists while other maidens added vocal numbers to the music. These affairs were a great delight to both performers and listeners.

Jacob Henrich wrote a number of German hymns and set them to music. His musical compositions to the Ten Commandments, Apostles' Creed and The Lord's Prayer have been published. Henrich played first violin in the community orchestra and organ in the church.

John S. Duss, one time cornet virtuoso and famous conductor, who is still living at the Great House in Economy, is a musician who brought much fame to the Economy orchestra. Adding performers from all over the country, Mr. Duss, as director, toured the United States and won such recognition that he was frequently mentioned in the European Press. Among his compositions are *Funeral March*, *Mazurka Caprice* and many dances and marches. Through his daughter's influence, Mr. Duss became interested in Catholic music and the result was the "Mass of St. Veronica." At the centennial held in 1924, the band played his compositions, *Harmonies Thou Flower Fair, O Come All Ye Faithful, Ye Gentle Harmonies, the Gloria from the "Mass of St. Veronica"* and a number of his marches as encores. Other pieces programmed for that occasion were *Children of Friendship* by Frederick Rapp and *The Lord's Prayer* by Henrich. In New York the Metropolitan Opera House Orchestra and Duss and his orchestra converted the whole of old

Madison Square Garden into a reproduction of Venice with real canals and imported gondolas. Here he gave concerts with such artists as Lillian Nordica and Edward de Reszke.

#### The Last Years

ALTHOUGH this sketch of the Harmony Society at Economy is chiefly concerned with its sociology and culture, it may not be amiss to note that, at the time when Mr. Duss became the executive head, he found the Society burdened with debt and its finances in a very precarious condition. After years of weary struggle he liquidated the indebtedness. One of the important things that he accomplished was the location of the American Bridge Company on a portion of the Economy lands in 1903. The sale of over one hundred acres to this company, as well as other acreage to large concerns which were induced to locate here, helped materially in rescuing the Society from disaster. In due time the town was incorporated under the name of Ambleridge, Economy of old becoming the fourth ward of the modern city.

Many of the old dwellings of the town are still standing while others have been replaced by more modern buildings. The Great House, with its picturesque facades, Colonial fireplaces, pianos, benches and other relics is the Mecca towards which all visitors to Economy turn. The Music Hall, designed by Frederick Rapp, is still occasionally used for socials. The Economy church, although almost a century old, now holds services for the German St. John Lutheran congregation. The old tower of the church, also designed by Frederick Rapp, is universally admired by architects.

On the balcony, the band formerly played for certain holidays, February fifteenth, Easter, Whitsunide and Christmas. The music from that balcony could be heard all over the whole village. The steple and tower of the church in hours half past four and quarter hours—a solemn reminder of other days, which inspires us with a feeling of reverence for the good people who have passed into the Great Beyond and of whom, during the Society's waning years, it can be truly said, *Far from the madding crowds ignoble stir.*

Their sober wishes never learned to stray  
Along the cool sequester'd vale of life  
They kept the noisier's in our of their way.

#### Prerequisites for the Accompanist

By EUTOKA HELLIER NICKELSEN

PRIMAVERLY speaking, to become an accompanist the pianist must have a broadened musicianship. This is one of the biggest factors. Others are:

1. Accompanying whenever the opportunity avails itself.
2. Learning to listen and to follow the performer.
3. Covering up mistakes which the soloist makes—such as, disregarding a repeat or leaving out a portion.
4. Beginning the study of keyboard harmony and transposition.
5. Becoming acquainted with all styles of song form. Doing much sight reading.
6. Establishing correct tempo and carefully interpreting them in the prelude, interlude and finale of a song.

7. Never breaking a phrase in the piano part by turning a page; memorizing instead which portion and turning when the best opportunity comes.
8. Playing legato when legato is called for and staccato when staccato is called for. Knowing when to apply touch by pressure, touch by stroke and touch by weight. (This gives color to the accompaniment.)
9. Studying languages to know what the singer is singing about. (French, German and Italian are most used.)
10. If performing "improvised," taking a moment to glance at the words of the song.

"Music makes its appeal to that aspect of life which unifies us. The intellect, the emotions unite. Thus the spatial arts refine, isolate, at once a primitive and universal. This should make clear why music is a part of civilization."—EDWARD HOWARD GRIGGS.

## Master Discs

A DEPARTMENT OF REPRODUCED MUSIC

By PETER HUGH REID

A department dealing with Master Discs and written by a specialist. All Master Discs of educational importance will be considered for reproduction. (Consent to be included in this column should be addressed to The Editor, Dept. of Reproduced Music, 1000 Broadway, New York, N. Y.)

THAT CHARMING Japanese travel story, "The Mikado," which was created by the ingenious team of Gilbert and Sullivan, has been recorded by the Victor Company in a manner which is both commendable and engaging. This new electrical version of this operetta was issued several months ago. There are eleven discs in the set which is inclosed in a durable album. A libretto is provided with each set. The work is completely given except for the dialogue and a few excised bits of accompaniment in the latter part of the score.

The recording was originally made in England by members of D'Oyly Carte's Company, who are well known for their presentations of Gilbert and Sullivan operettas. One might say that tradition was the corner-stone of effect with them, as D'Oyly Carte was the original producer of this score in 1885. The present company is under the direction of Rupert D'Oyly Carte, a son, who also conducts the orchestra in this set.

The story of this travesty is too familiar to relate. It is a story of the kind which is in the front of the album which contains the discs. Gove tells us that it displays its creators at the top of their form, which is unquestionably true. Certainly no opera has ever attained the popularity of this. It has long been a great favorite with both professional and amateur concertgoers. Its original production was so successful that it made a record run of 22 months. Since then it has been revived from time to time, with many brilliant casts.

The value of a recorded version of this work cannot be overestimated for its specific type of diversion and also for an inestimable assistance in its production. Every school, college, church and amateur theatrical society should own a set and so, should the individual aspirant to the various roles, as they can receive invaluable assistance from the portrayal of the characters. Of course characterization and humor are somewhat lost through the absence of visual stimuli, but, taken as a whole, the performance is most convincing and certainly has an appropriate and "go" about it.

#### THE QUINTELL Form

THE FORM which utilizes the quintet and a piano cannot be overestimated. There is something of an ingenious riddle which sustains its own harmonic independence whilst weaving its way in and out among the various strains. Some quintets, the piano is like a thread of gold that enhances a tapestry which is woven in a more uniform coloring.

The various recording companies realizing the appreciation for this type of chamber music have recorded to date the well-known quintets of Brahms, Franck, Schubert and Schumann. The National Gramophone Society of London, who wisely seek to supplement rather than compete with the issues of the different manufacturers, has recorded the popular Quintet in A major, Opus 81, of Dvorak's. The discs of this society may be procured through leading American dealers.

Dvorak's Czech nationality is definitely felt in the better part of his music. It has often been said that his best works were devoted to the service of a national movement. But actually we find a consistent resemblance to Czech folk-music in his work. We also find a fertility of imagination which is entirely his own. In fact, in borrowing a form from his countrymen he seems to take only its mould, into which he pours rare and effectual beauty distinctly his own. In this quintet the national idiom is strongly marked by the use of two Czech forms, the *Dumka* and the *Furiant*. The first is derived from the folk-song and is described as a lament generally of an emotional and melancholy character; while the second is a national dance of Bohemia. Although we encounter these forms in many of his works it is doubtful whether we find them more felicitously expressed than in this work. This *Dumka* in particular is marked by beautifully contrasting moods.

The whole quintet is full of a spontaneous and imaginative charm. There is a wealth of melodic and harmonic beauty in it which should commend it to the attention of every music-lover. It is a wholly spirited work throughout, save for the second movement, which is the *Dumka*; yet here we are made conscious of the type of musical poetry which is unusual in its immediate appeal. This quintet is given a sincere and appreciative performance by the Spencer Dyke Quartet and the English pianist, Miss Ethel Barrett. It is well recorded.

#### Domestic Discs

PASSING ON to some discs recently issued by our domestic companies, there are two which contain an excellently arranged fantasy from Wagner's music-dramas, Siegfried. The Columbia records, numbers 5080-81X, are played by the Band of the Garde Republicaine, a French organization which has attained international fame. An unnamed record deserves commendation for its rendering of this music which has the desired *civili* and rhythmic resiliency. The discs are inexpensive, and for that reason may be called a really good buy, considering the amount of music they present from this favorite opera.

Borodini's colorful and distinctly characteristic *On the Steppes of Central Asia*, played by the orchestra of the Paris Conservatory, is to be found on Columbia disc, number 6743JD. It is a fine recording and one which will interest every devotee of orchestral music. The program of this work represents the approach and the passing of an Oriental caravan under the escort of Russian warriors. In the distance one hears a "peaceful Russian song," then the "melancholy chant of the Orient." The caravan approaches and moves onward, and the songs of the Russians and the Asiatic are blended in a melody, until they grow fainter and fainter in the distant desert.

The Musical Art Quartet, a group of young musicians headed by Sascha Jacobson, the violinist, are definitely establishing themselves as one of the most promising string quartets in our midst. On Columbia disc number 5085M they

(Continued on page 807)

# The Rhythmic Educational Value of The Toy Symphony

ARTICLES BY PRACTICAL TEACHERS WHO HAVE FOUND REAL PEDAGOGICAL IMPORTANCE

IN THESE DELIGHTFUL "MAKE-BELIEVE" RHYTHMIC ORCHESTRAS

## How to Prepare a Rhythmic Symphony Score Editorial Note

This is really a very simple task which any teacher may accomplish with ease and pleasure. Secure two copies of the piece which you desire to turn into a rhythmic study. Next cut out the first line of music and mount it at the bottom of a piece of plain paper of sheet music size. Now above this draw horizontal lines about three-quarters of an inch apart. Then draw perpendicular lines extending upward through the bar lines of the piano part. Next write at the left side of each line the name of the rhythmic instrument to be played by each child.

Selection of instruments is dependent upon the size of the

group you are leading, your taste as to the needs of the composition and the mental and musical capacity of the performers. In the case of instruments having definite pitch, choose only those which give the tonic (first note of the scale) or the dominant (fifth note of the scale) of the movement which it is to be played. The number of instruments used is by no means arbitrary.

In addition to the articles in this issue, attention of the readers is called to other articles of similar nature in THE ETUDE for August and September. In the Music Section of this issue will be found a delightful arrangement for the Rhythmic Orchestra.

## How to Get Up a Rhythmic Band

By ISABELLE TALIAFERRO SPILLER

A MUSIC teacher, with a class, should have some kind of ensemble playing as often as possible. The class instruction gives incentive and talent is discovered which is sometimes impossible to recognize in individual instruction. If in material under the heading "selection" and "subject" will do for many weeks with singing, marching and clapping. In fact, there are many selections not listed that may suit your purpose better. The enclosed are suggested. You may divide your band into families, if you like, that is, triangle family, woodblock family, tambourine family and drum family, and arrange for them to come in at different times. The duty of the conductor is to "bring them in" or "cue them in." Each child should have an opportunity to do this.

Talent in this line is frequently discovered. The drum major is also important. He leads the marching band. Only two signals are necessary in the beginning (starting and stopping). Rhythm or kindergarten hands develop the sense of rhythm. They are easily organized, with no expense in the beginning. Begin with the "Marching Song" (see page 750). The Spanish Dancer, "Barcarolle," "The Court Jester," vary the rhythm. The titles are suggestive and the children easily catch the mood. This develops their imagination.

Use different selections having the children decide which is the strong beat and, as they develop, the strong and light beats. The Box of Soldiers, "The Camel Train," "The Spanish Dancer," "Barcarolle," "The Court Jester," vary the rhythm. The titles are suggestive and the children easily catch the mood. This develops their imagination.

Use of drum major stick. (A broom stick will answer the purpose.) Give each child an opportunity to lead. Only two signals are needed in the beginning. One to begin and the other to stop.

"Marching Song" may be used as an opening and closing number or as an "exit march."

Stories and pictures from the "Young Folks' Picture History of Music" may be introduced as suggested in the outline.

If percussion instruments are used later the known material, "Marching Song," could be played with heavy and light beats according to the instrument you have. If you use a bass drum the story of Haydn beating the bass drum could be told or read and then the picture shown.

Music memory and picture memory contests may be had separately and combined. The music may suggest a picture and the picture the music.

For instance, in lesson plan II with instruments:

1. What music does the bass drum suggest?
2. What composer?

The Surprise Symphony. Haydn.

Instruments for this purpose are cheap. For instance, clappers, small tambourines, triangles, castanets, drums and metalphones may be bought at comparatively low prices. The metalphones give the first definite pitch for the little band members. They are played with two little hammers, and have the same principles as the piano except the fingering alternates, left, right, left. Many little tunes may be played on this.

The outline is made in parts. Each part may be used separately or combined.

#### LESSON PLAN NO. I

(Without instruments and with materials selected from the lists which follow.)

| Selection         | Rhythm     | Etude      | Page |
|-------------------|------------|------------|------|
| Marching Song     | 4/4        | Oct., 1926 | 756  |
| Picture of Mozart | Oct., 1926 | 721        |      |
| The Drum Major    | Oct., 1926 | 721        |      |

"Sing 'Marching Song.'" Clap on strong beat, then on strong and weak beats. Tap rhythm with the foot. March. Story of Mozart and pictures in "Young Folks' Picture History of Music," page 40.

Use of drum major stick. (A broom stick will answer the purpose.) Give each child an opportunity to lead. Only two signals are needed in the beginning. One to begin and the other to stop.

"Marching Song" may be used as an opening and closing number or as an "exit march."

Stories and pictures from the "Young Folks' Picture History of Music" may be introduced as suggested in the outline.

If percussion instruments are used later the known material, "Marching Song," could be played with heavy and light beats according to the instrument you have. If you use a bass drum the story of Haydn beating the bass drum could be told or read and then the picture shown.

Music memory and picture memory contests may be had separately and combined. The music may suggest a picture and the picture the music.

#### LESSON PLAN NO. 2

(With Instruments)

| Material                         | Rhythm     | Etude      | Page |
|----------------------------------|------------|------------|------|
| Marching Song                    | 4/4        | Oct., 1926 | 756  |
| The Drum Major                   | Oct., 1926 | 721        |      |
| Andante from "Surprise Symphony" | 4/4        | Oct., 1926 | 743  |

"Marching Song" played while children beat drums on strong beat. If possible have one bass drum.

Story—Franz Haydn and pictures, especially No. 36. Haydn beating the bass drum. Then play Andante from "Surprise Symphony." Children beating drums on the strong beat.

Drum Major—while and stick leads the band when marching.

Conductor directs the band when not marching.

MATERIAL FOR RHYTHM BAND IN "THE ETUDE" AND "YOUNG FOLKS' PICTURE HISTORY OF MUSIC"

(Use separately or together)

| Selection         | Rhythm     | Etude      | Page |
|-------------------|------------|------------|------|
| Marching Song     | 4/4        | Oct., 1926 | 756  |
| Picture of Mozart | Oct., 1926 | 721        |      |
| The Drum Major    | Oct., 1926 | 721        |      |

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## "The Rhythmic Orchestra"

By J. LILLIAN VANDEVERE

(Continued from the September ETUDE)

SINCE the children in the Toy Symphony are at the age when they are intensely individualistic, it is a most salutary influence for them to join in a group activity. Their own little whims and dawdlings, their maddening deliberations and fustings, are, perforce, put aside, while the flow of the joyous rhythmic wave bears them along in happy unity with their companions. In short, the work has its own important part in character development. Each child who has the experience of giving unwavering attention, prompt obedience and ordered activity is wiser and better for that experience.

#### Each One for All

BUT THE individual is not lost in the group. He has had the chance to express his opinion as to the most artistic instrumentation, and now he gives his best effort to the success of the whole. His instrument, well played, contributes its integral and essential part to the satisfying ensemble.

Because the child does not play all the time, he must keep counting assiduously and *eternally* to himself. While he is counting measures of rest, he must feel the beat of the rhythm marching steadily on. How much this training will mean to him when he begins to play duets! Despite all the other play he may do, he will pursue his way undisturbed, and when he comes to several measures rest, he will calmly wait, the rhythmic pulse ticking away in his inner being. On his cue for entrance, he will be ready without hesitation. This is true not only of duets but also of every form of ensemble work which he may later attempt.

When the small pupils have learned a number well, they will enjoy giving it at a recital. If the work began in September or October, the midwinter recital should find them ready to play one selection credibly. This number is a very effective one if you open a program. It will set a happy note for all that follows and eliminate all the shadows of nervousness from the excited performers. This group appearance is a safe and sane way of introducing the little folk to the gentle art of appearing in public.

The Toy Symphony Orchestra of Miles City, Montana, with Cecilia M. Hatfield as leader, is composed of fifty-five children under twelve years of age. Besides shorter concert selections it plays symphonies by Haydn, Romberg, Chvatal and Reinecke, and has given seven concerts.



The crowning touch of such an opening number is to have it preceded by a few words of explanation by one of the small players. What is to be said can be worked out as a class project. Of course they want their parents and friends to know what this is all about. Then how shall they tell them? There is always one poised and assured member of the class who will take the notes you have jotted down of the children's own contributions and memorize them at home. His confident young voice will hold the attention and carry the message better than yours could ever hope to do. Such explanation by one of the children and the actual demonstration of the work will be the best means of showing the parents your methods and the shortest route to their hearty cooperation and interest.

### The Instruments

IF GOOD instruments are used, they last for several seasons, and the results are so infinitely superior that there is little defense for the poorly-made toys. A good balance of parts for a small group is as follows:

- 3 tambourines
- 3 triangles or pairs of jingle sticks
- 3 pairs of bells
- 1 drum
- 4 pairs of castanets.

For a larger assembly to include pupils of various ages, the following parts are suggested, for a group of thirty players:

- 4 pairs of bells
- 3 pairs of jingle sticks
- 3 tambourines
- 4 pairs of castanets
- 3 bird whistles
- 1 wood block
- 4 triangles
- 1 xylophone
- 1 drum
- 2 pairs of cymbals—one pair to crash and one to be struck alternately by two children
- 4 pairs of rhythm sticks.

### How to Get Up a Rhythmic Band

(Continued from page 751)

|                               |                |    |
|-------------------------------|----------------|----|
| The Box of Soldiers           | 2/4 Jan., 1927 | 32 |
| The Camel Train (descriptive) | 2/4 Jan., 1927 | 41 |
| Petit Valse                   | 2/4 Jan., 1927 | 45 |

Valuable Reference Material which Teachers will find in THE ETUDE as indicated, and in the Young Folks Picture History of Music by Francis Cooke.

| Subject                 | Young Folks Picture History of Music | Etude                                     |
|-------------------------|--------------------------------------|---|
| Bass Drum               | No. 114                              | Oct., 1926—Andante from Surprise Symphony |
| Hand drum               | No. 36                               |   |
| Hand drum               | No. 36                               |   |
| Triangle                | No. 118                              |   |
| Cymbal                  | No. 118                              |   |
| Xylophone               | No. 116                              |   |
| Conductor (Boy Mozart)  | No. 44                               |   |
| Metronome               | No. 47                               |   |
| Schubert                | No. 51—Song, "Who is Syl-            | Nov., 1926                                |
|                         |                                      |   |
| Grieg                   | No. 82—Piano                         | Nov., 1926                                |
| Mozart                  | No. 44—Minuet from Sym-              | Nov., 1926                                |
|                         |                                      |   |
| Chopin (Liszt & Chopin) | No. 71—Mazurka                       | March, 1926                               |
|                         | No. 72—Nocturne                      |   |
|                         | No. 73—Polonaise                     | Feb., 1926                                |
| Bach                    | No. 21                               |   |
| Handel                  | No. 21—Celebrated Largo              | Jan., 1926                                |
|                         | No. 20                               |   |
|                         | No. 20                               |   |
| Wagner                  | No. 66                               |   |
| Wagner and Swan Boat    | No. 66                               |   |
| String Instruments      | No. 97-98-99-100                     |   |
|                         |                                      |   |
| Base Instruments        | No. 101-2-3-4-5-6                    |   |
| Single Reed Instruments | No. 110-111-112                      |   |
| Double Reed Instruments | No. 110-111-112                      |   |
| Percussion              | No. 113-5-6-7-8                      |   |
| Drum Major              |                                      |   |

Music with a Spanish or Italian flavor, such as waltzes and tarantellas, is the most effective for the piano part. As a list of possible material, the following numbers are given. The solos are examples of piano music whose character and form adapt them for use with the percussion instruments. Parts of the compositions may be used in the preliminary work, or the entire piece may be worked out by the children, especially by those old enough to write scores.

### Piano Numbers

|                       |                |
|-----------------------|----------------|
| Zigzag                | .....Bolin     |
| Tarantella            | .....Heller    |
| Row of Spanish Dances | .....Heller    |
| Castanet Dance        | .....Dutton    |
| Travelling Picnic     | .....Pisces    |
| Monstrous in Valencia | .....Becker    |
| Waltz                 | .....Pisces    |
| In the Gipsies' Tent  | .....Crosby    |
| Rainbow Dance         | .....Karl      |
| Lolita                | .....Engel     |
| Conchita              | .....Lash-Bray |
| Spanish               | .....Bolin     |
| Little Italian        | .....Smith     |
| Italian Song          | .....Hudlow    |
| Waltz (simult.)       | .....Schubert  |
| Alum. Leaf            | .....Grieg     |
| Rhapsody March        | .....List      |

### Simple Toy Symphony Scores

|                     |                   |
|---------------------|-------------------|
| My Spanish Guitar   | .....College Song |
| A Merry Tune        | .....Heller       |
| The Joy Song        | .....Dutton       |
| Come Join the Dance | .....Calkins      |
| March               | .....Holler       |
| March               | .....Schubert     |
| Alum. Leaf          | .....Grieg        |
| Soldier's March     | .....Schumann     |

### More Difficult Scores

|                                   |                |
|-----------------------------------|----------------|
| Toy Symphony                      | .....Homer     |
| Jolly Sledge                      | .....Chavali   |
| Children's Symphony               | .....Goffin    |
| A Picnic                          | .....Spindler  |
| March                             | .....Chavali   |
| Children's Symphony for Christmas | .....Arban     |
| Children's Symphony               | .....Heller    |
| Minuet from Symphony in E-flat    | .....Beethoven |
| Soldier's Life in Peace           | .....Simon     |
| Children's Symphony, Op. 5        | .....Bolin     |

These more difficult scores take in more instruments than have been mentioned, and they are quite elaborate. The Toy Symphony by Haydn, the most ambitious of all the children's numbers, requires wood-

winds and strings in addition to the toy instruments.

Take a few minutes of your class lesson from the harmony and theoretical work, and stress, in this pleasant and helpful way, the basic and ever-important subject of rhythm. You will find that the work is not a boring tedium or a waning desire but one of the most delightfully sunny, roads that leads to musicianship. Don't trade forever in the dust of drudgery! Instead lead your pupils through a song of the lawless-bordered lanes of music study.

### Exceptional Speed and How to Acquire It

By A. A. WHITOL

"A pianist without technique," someone has wisely said, "is like a tourist without money." After all, the definitions of technique simmer down to one point, the ability to make the fingers "go" where wanted and as wanted. If the student cannot control his fingers enough to exact from them very rapid movement, in case of necessity, he cannot control those fingers to make them produce the required shade of tone just when he wants it, especially in moments of test when the ankles and knees shake from nervousness. Nothing is hurting the cause of good speed these days like the classics played in the style of church anthems simply because the majority of playing virtuosi have no finger control.

To work speed for speed are mainly two methods to follow. The first is the school method that made Liszt, Rubinstein, Thal-

berg and Tausig—that is, raising the finger high in hammer fashion above the key and then driving it down with the greatest possible speed while playing notes slowly, and after another. The other method is to set the metronome each week, a notch or two faster than the goal for the previous week until the required speed is attained. For instance, if the student is playing a metronome speed of one hundred beats a minute, playing eight notes to each beat, he should try to play, within a week, to hundred and four beats a minute. He should not give up until that goal is reached. Of course, speed is not everything. But it is like fluency in the use of words. No matter what a person's feelings or message may be, if he has not sufficient mastery of his technical problems, he cannot deliver that message.

### Encourage the Older Students

By FRANCIS WRIGHT

It has always been a subject of doubt to me whether or not it was easier for a young person or for a mature one to learn music. I have heard many people say that it was easier for a child, but I have heard many people say that it was easier for a mature person. I have heard many people say that it was easier for a child, but I have heard many people say that it was easier for a mature person.

But when I was thrust out into the business world and had my first pay check in hand, I remember the very best teacher in the city who had sent to take me, but was very doubtful as to progress and results. I never went back to school, for I knew there would be enough doubt and discouragement on my part without her being added to it. I wanted an enthusiastic teacher. I went to several others, well known in the city

but had the same results. I wanted them to believe as I did, that desire, perseverance and courage combined could not result in failure. But they all were skeptical. I was told that I was a little teacher who would be recommended by them. She was my heart's delight, for she believed in and encouraged me. We worked hard; and sometimes I think that she worked for me almost as hard as I did for myself. But we are succeeding. Not that I am a concert performer. But I can pick up any Etude and find music that I can play with great ease and unhesitatingly.

Since my adventure I have heard of many people who have taken up music after they are grown. But it was only recently that I found out that my dear beloved teacher was over twenty-five when she had her first lesson.

### The Late Pupil

By OLIVE DELAHAYE

DEALING with habitually tardy pupils is a problem for which a friend of mine has found a satisfactory solution. If a pupil is late she begins his lesson and carries it out as regular time for stopping. Then the pupil is required to wait in her studio until she has leisure to make up the time. To illustrate: a pupil arriving at ten minutes past four, instead of at four, is taught until four-thirty. Then, he waits, perhaps, until five-thirty before the teacher is able to give him the other minutes. This plan has the advantage of not penalizing the punctual pupils who do

arrive for their lessons at four-thirty and at five. It entails some sacrifice on the part of the teacher, but it is seldom indeed that a child will voluntarily sacrifice the experience of enduring a tedious delay before he is free.

One lesson is almost always enough to make him realize that punctuality pays. Perhaps it should be added that in the case of young pupils the parents are always notified by telephone of the detention of their child, so that it will give rise to no anxiety on their part. Plans usually are glad to cooperate in this plan.

"There is something so wonderful about music—so uplifting! But then, I have devoted myself to it. Other people do not get so much from it; perhaps because they do not feel as I do. They cannot all be doing the same thing; and if all loved music so intensely where would the other beautiful arts and necessary businesses come in?"

—GUIMAR NOVAES.

A GOOD conductor never rushes into the beginning of a movement without first taking time to hear it mentally. Actually breathing with the preparatory beat as if alone in the room, he is in a position to feel the chorus or orchestra; tremor he is the impending attack. To start an orchestra or chorus with surety one must always give the preparatory stroke in tempo. This is a matter of great importance. If the beginning of a composition comes on an after-beat note (as in *Disce*) always give the full up-beat. This serves as a preparatory stroke, and where the chorus or orchestra is to be brought together. *Fermatas, ritardandos, diminuendos or crescendo* should be anticipated a long way ahead. Coates used to say, "A Handley-Paine aeroplane starts off its power ten miles before landing."

A *diminuendo* should be as thrilling as a *crescendo*. To make *diminuendo* effective gradually lower the stick. To guard against a *diminuendo* when the score calls for a prolonged sustained tone, ask for a *crescendo*. This is especially effective in the overworked brasses. The trick of the experienced conductor lies in keeping the stick slowly ascending instead of remaining stationary.

### I See You!

IT IS BAD to crouch for *pianissimo*. It looks as if one were playing "hide and seek." "I see you" piped up an impatient orchestra man in Sir Beethoven Tree, of London, when he was guilty of this crouching effort.

For sudden contrasts from *fortissimo* to *pianissimo* it is well to stop beating the air for an instant, a sudden "stepping on the brake" that is as effective and even more dramatic than the customary pulling inward of the hands or the thrusting of the left hand, palm out, as does the traffic policeman. To force *pianissimo* from a sluggish orchestra Eugene Goossens often will beat down quickly with the palm of the left hand. *Crescendos* are already indicated by the palm up, the left hand rising in an outward direction; and, conversely, gradual *diminuendos* are accomplished with the palm turned while the right hand falls falling while being drawn toward the body.

No intelligent leader will allow his left hand continually to double the work of the right. The function of the left hand is to supplement the right in building up climaxes, to indicate phrasing and to give necessary cues. A left hand that is too busy is without effect. Garlwin, too, however, often beats with left hand alone. As he does it, the effect is one of variety and plasticity. This keeps the audience and players interested and alert.

May Heaven deliver us from the wooden automaton! His stiff arms, stirring the air, inevitably make for wooden playing or singing. Virility and inspiration come with the freedom of the curved, sweeping arm, one that is made not with the arm hinged close to the body but extended forward and away from the body.

When following an unaccompanied passage by a soloist while awaiting the entrance of the orchestra, the conductor should keep his hand slowly moving upward, anticipating the instant when he must bring the orchestra and soloist together. This was a famous trick of the great Nikisch. It never fails to keep the orchestra alert and ready for a precise attack.

## BANDS AND ORCHESTRAS

Conducted Monthly By

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

## Some Important Lessons to Be Learned from Great Conductors

PART II

By DAVID MATTERN

### "Circus" Methods

THIS NO doubt sounds very technical and pedantic. Nevertheless, my great conductors carefully analyze every motion they make until they do these things automatically. Nothing is left to chance. With it all the height of art is reached by the leader who can center the attention of the audience on the music instead of on himself. Exaggeration, especially in dynamics, is a proof of poor taste and circus methods. Also, the seasoned conductor never forgets the prime necessity of a definite direction to each beat even in the heat of the most impassioned work. Here comes to grief when using the orchestra for accompaniment. The orchestra man with fifty-three measures to count deserves our sympathy when he is led by the average chorus director.

We should all look at our choruses and orchestras more, thus compelling them to look at us. All of our conference conductors have given us good examples in this their rehearsals. Weingartner said, "There are two kinds of musicians—those with music in their heads and those with their heads in their music." We must memorize what we conduct, using the score only for occasional reference (if at all) in the concert.

Memorization should be accomplished phrase-wise; four measure phrases, two-measure phrases, and so forth, as they occur in the composition. One can easily make a mental graph of the successive phrases as they are tossed from voice to voice or instrument to instrument. As soon as a cue is given it should be put in the mental background, leaving one free to think of the next one to come. As the great Nikisch said, "After starting the orchestra it will take care of itself; the conductor should attend to the polyphony."

Of course, if the conductor has no orchestral score he should put the instrumental cues in the vocal score or piano part before attempting to lead chorus and orchestra together. To secure precious minutes in rehearsal the conductor should list difficult spots and work them out. He must have bowing and fingerings decided upon, and for the chorus, phrasings, important words and breath marks indicated.

### No Room for Dispute

ENGLBERG directs with meticulous care. He owns his own orchestra parts. There are disputes about bowings in his rehearsals. Everything is marked in red and blue pencil. Both in rehearsal and in the concert he exerts tremendously concentrated power, but so well poised is he that he appears to expend the minimum of energy. He is a short, stocky man, but in interpreting a great work he seems to tower above you like a giant.

He has no mannerisms. He expects every man to read mentally the tone he is about to produce and also to hear what is going on in all the other parts. This standard is vitally important to both chorus and orchestra.

Albert Coates used to shout to us in his conducting class, "For heaven's sake do not bow to the orchestra! You look like an old woman nodding over her knitting needles!" A fine conductor keeps his head back. He never bends his knees or bows up and down. He does not stamp his feet or pound with his stick. Occasionally it is necessary to shake a lethargic chorus or orchestra by "throwing a fit," but to make this habitual only results in making a monkey out of the director. The effects gained by discipline, by playing upon the character of the orchestra, are those of the true. The fine leader sees to it that his men look like professionals. His players

never cross their legs or beat time with their feet. If a man must obey that pedal impulse let his conduct it to his big toe. Well-disciplined professionals never make any noise in turning their music or attract attention by suddenly jerking their instruments to positions. The pictorial effect is never to be despised.

Help your chorus in every way possible, especially in changes of tempo; but sometimes he intentionally erratic with the beat. It will catch the unwary and over-confident player and jog him into attention. Say little; talk with your stick and your facial expression. Do not beat with a monotonous uniformity. Restraints should have very small beats. Beat phrase-wise.

### Never Ask Questions

IF YOU DO NOT know what is in a player's or a singer's part do not let him find it out. Never ask questions. You are there to tell the performer what to do. If the conductor can actually demonstrate by playing an instrument or by giving a model illustration of vocal effect he has an impressive advantage. He must know how to get from the great string body the uncanny effect of *ponticello*, the dry and crackly *col legno*, the rich full sonorous sweep of the *violoncello*, the sharp staccato effect of *pizzicato*, the fairy-like tripping of the *spiccatissimo*—"catching flies"—the tense, pounding *marcato* and the velvety floating, ethereal *cantabile*—loving. He must know how the strings to slide with a downward whining *glissando*. The same applies to choral work. Coates hearing this would exclaim "take those out of the roof!"

Every inch of bow has its own particular idiom. Fast, light-running passages are played at the tip, *marcato* at the heel, solid-toned, rapid passages in the middle, while the broad *fortissimo* is played in the center. The conductor who knows his woodwinds and brasses equally well can satisfy his ideals of interpretation.

Every cue should be alive and distinctly given, not tossed out carelessly. Look at your man when giving him his entrance. Do not become too busy fingering out unimportant cues. In accompanying a soloist in a concert do not try to lead him. If he is a competent soloist he should be entrusted with the interpretation or instructed privately before rehearsal. When you must handle soloist, chorus and orchestra together, the chorus should receive the prime consideration unless you are able to handle all three with equal facility. When two soloists in an opera are close together on the stage, give cues to the one at the left very far to the left, and conversely, to the one at the right.

### "R. B. E."

MASTER your rhythmic problems. Coates repeatedly would call out, "R. B. E." rhythm before everything. In marking the rhythm of after-beat notes do not make a conspicuous motion for the divided beat, but dominate the orchestra with an unyielding clear-cut stroke. It is effective simply to stop the stick or, at most, to give an exceedingly small motion to the "end" of the after-beat. Syncope demands iron-bound precision, particularly with the down-beat. Frederick Stock demonstrated this in the Dvorak Symphony in a passage where the strings enter after the seventh beat, he called out "seven!" to the orchestra, giving a strong pulse on the beat with a rebound that gave it (Continued on page 781)

### Ensemble Work for Band Men

By J. B. CRAGUN

THERE is a fine grained sort of experience and training possible in trio or quartet. Get some good music published for your combination and a good teacher to train you, and you will be more repaid for your efforts. You will find similar study methods that your own playing and that of your band will be brought above the average.

Get three other players and form a mixed quartet, a brass quartet, or a reed quartet. Get some good music published for your combination and a good teacher to train you, and you will be more repaid for your efforts. You will find similar study methods that your own playing and that of your band will be brought above the average.



# SCHOOL MUSIC DEPARTMENT

Conducted Monthly by

GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS

## Taking Music to the Rural School

By JOHN H. JOLLIEF

PRINCIPAL OF SCHOOLS, SOUTH WHITLEY, INDIANA

CAN MUSIC be taught in a one-room school of thirty or forty pupils, distributed among seven or eight grades, with ages ranging from six to sixteen? Without previous instruction on the part of the children, can a successful supervisor in a town school drive out to a group of district schools one day a week and accomplish anything worth while in the field of music? What procedure should school principals and supervisors follow in attempting a solution to such a problem in rural education? In this presentation we shall include an account of a procedure extending over a period of one school term and endeavor to indicate some major achievements of the plan used. Given four one-teacher schools and one three-teacher school—seven teachers and two hundred and fifteen pupils in all—with music not a required subject in the regular county school curriculum and teachers not specially trained for developing interest, enthusiasm and technique, and with almost no physical equipment in the schoolrooms, the task entered upon was to find worth-while values in music as a part of the elementary school course in a rural setting.

### Plans and Material

PRELIMINARIES preceding actual classroom instruction included a group conference with the teachers, at which time the supervisor briefly outlined plans for the school year. Fifteen minutes a day was determined upon as the time allotment for each individual teacher and thirty minutes once a week for the supervisor in each classroom. It was pointed out that pupils entering the high school in the town center were so deficient in music that they were practically unable to maintain equal standards with pupils from the town school. The result was that strictly rural children were being deprived that after year of such values as boys and girls have a right to expect from the study of music.

Instruction sheets and outlines in mimeographed form were left with each teacher to be used as a basis for the week's work. They were based principally upon the textbooks which the pupils were required to purchase. The text selected for the one-teacher schools was also used in the seventh and eighth grades of the village school, while different texts were used for the primary and the intermediate grades of the village school. The supervisor having a broad training in public school music endeavored to draw suitable material from a number of authoritative sources to supplement and enrich the course outlined in the respective texts.

### Appreciation

THE ADOPTION of music as a regular school subject necessitated the purchase of a number of sound reproducing machines and selected groups of records. The records selected conformed as much as possible to those listed for the state music achievement contest. Children need to have placed before them the most attractive material the things they would enjoy if reviewed. The records they will take much pleasure in good music. In using the sound-reproducing machine it was an aim of the plan to point out the

charm and beauty of compositions studied, to help children recognize the truly beautiful things in music. The plan called for the playing and repetition of fine melodies of every type, the kind which never grow old and of which we never tire. Consequently such compositions as *My Little Sweet Song*, *Annie Laurie*, *Hark, Hark, the Lark*, and *Auld Lang Syne* were used over and over. Did the children enjoy them? Most assuredly, judging from the number of times they voluntarily played them.

The plan called for the learning of notes, training of the sense of hearing, that is, the ability to apprehend tone qualities, slight reading with due attention to correctness and musical memory, class singing, study of rhythm, efforts toward forming a proper musical taste, explanations for every composition studied, including name, interesting facts concerning the composer, occasion for production, historical setting, and musical worth, training in part singing. It was pointed out that the supervisor means for correction of faults, development of a musical atmosphere, clear enunciation on part of supervisor, teacher and pupils, and such other matters as the supervisor considered important and worth stressing from time to time.

The supervisor felt the necessity for clearly planning all the work for the teachers, especially at the beginning of the term. He did not necessarily follow blindly the textbooks selected nor require the teachers and pupils to follow them in such a manner. Selections were made from the composer and his own instructions guided the teachers in the methods of instruction.

### The Weekly Outline

THE FOLLOWING outline illustrates the type of instruction given the teachers each week in mimeographed form:

1. Direction for learning rote songs
  - (a) Rode in hands of the pupils
  - (b) The whole song to be sung by the teacher
  - (c) The story of the song, difficult words, and so forth
  - (d) Learning by phrases (children imitate)
  - (e) Singing the song
2. Rote songs for this week
  - (a) *Good-bye, Morning*
  - (b) *The Portent*
3. Have these songs learned by all pupils.
4. *To the River*
  - (a) Teach to pupils of the fourth grade and above, while the first three grades listen attentively. As

soon as possible, encourage them to follow the older pupils and sing along with them. Let older pupils assist in teaching the younger pupils who find difficulty in learning the song.

3. Familiar song
  - (a) *Annie Laurie*
4. Encourage the younger pupils to sing as much as possible. Work for a high, light quality of tone in all voices. Pitch songs as they are written.
5. Listen to—
  - (a) *March of the Little Lead Soldiers*—Pierne

Aim at proper habits of listening. Insist as near as possible on absolute attention of all pupils throughout the playing of the composition. Make the composition appeal as much to the pupils' interest as you can.

The week's outline for December 19-23 indicates advancement. It follows:

1. Songs for this week
  - (a) Use any Christmas carols that you have had
  - (b) Review songs used during the semester
2. Review of the following topics:
  - (a) Application of syllables to simple songs
  - (b) Prominent motives and figures studied
  - (c) Location of *d* as with flat keys
  - (d) Location of *d* as with sharp keys
  - (e) Folk Songs
    - (a) *Annie Laurie*—Scottish
    - (b) *Drink to Me Only With Thine Eyes*—English
    - (c) *Auld Lang Syne*—Scottish
    - (d) *The Fannyard*—English
    - (e) *To My Country*—French

Be sure that pupils understand definitely the meaning of the term "Folk Song." They should be able to name any of the songs above and give the nationality.

3. Semester examinations
  - (a) Pupils should be able to give nationality of each composer and the name of the composition that he wrote. Take this from the state music achievement list.
  - (b) Review of composers studied in listening lessons

Pupils should be able to give nationality of each composer and the name of the composition that he wrote. Take this from the state music achievement list. The examinations will be based on the points covered in the review. The questions will be applicable to about sixth or seventh grades; but do not expect as much of your third grade as of the upper grades. Let all pupils

take it except the first and second grades.

THE FOLLOWING brief extracts are taken at random from the outlines, indicating the type of personal instruction given each teacher weekly:

Study as given in notes accompanying the record. Teach the spelling of the title, the composer's name and the nationality, so that pupils can talk and write intelligently about each selection played.

Select important motives and figures from these three songs and drill upon them until pupils can recognize them when seen or heard and can sing them. Use black-board for drill.

Teach comparative value of quarter, half and dotted half notes. Teach the tapping of these notes in songs. The quarter note gets one tap, the half two taps and the dotted half three taps.

Use notation as much as possible. Study the familiar figures before attempting to read the song clear through.

Then, too, be sure that you cultivate really fine music, because it is just as easy to get the best as cheap and trashy imitations. Get acquainted with the great masters, and study their music. Advise your pupils to read a little each day in James Francis Cooke's *Standard History of Music* which will tell you all about how music developed and who its composers are. Above all, however, practice, practice, remembering as Longfellow says, that

*The heights by great men reached and kept  
Were not attained by sudden flight,  
But they, while their companions slept,  
Were toiling upward in the night.*

Refinement of Taste and Technique IN OUTLINING the plan and in teaching it the great fundamental principle expressed in the familiar statement, "I care not who makes the laws of a nation if I may write its songs," was always kept uppermost. The fact that pupils understand emotions, that music has a refining influence on the emotions, and that sentiment is a powerful factor in shaping human life, was stressed daily in planning the course. Suggestions were given the teachers repeatedly that an instructor's purpose should be to teach pupils to know something about the composers of masterpieces, to be able to recognize masterpieces when they hear them and to develop a taste for good music and pleasure in its execution. The pure unadulterated joy which music brings was emphasized daily. It was recognized that the capacity for good music, refreshing itself in the day, is the enjoyment of music develops principally through its own daily exercise; therefore each day's music period was made as attractive as possible, so that it was a genuine course, refreshing itself in the day.

What are some of the values resulting from the term's instruction and study in music? The second system of fingering is the one which you suggest. In this there is but one entire change of position to the

Help for Teachers

Have I started music too late and am I advancing? I am thirteen years old and have been taking piano lessons since my eighth birthday. I studied for two months but when school began I had to stop. The first of this year I started again. I am playing *To a Wild Flower*. Beethoven's *Minuet* in G, and other pieces. I love music and am eager to learn.—M. E.

I'm so glad that you now have a piano of your own, and am sure that, with your eagerness to learn, you ought to become an excellent player. But don't forget that this requires a mind of care and patience, and, above all, the ability to keep up your daily practice in spite of all temptations to neglect it.

Then, too, be sure that you cultivate really fine music, because it is just as easy to get the best as cheap and trashy imitations. Get acquainted with the great masters, and study their music. Advise your pupils to read a little each day in James Francis Cooke's *Standard History of Music* which will tell you all about how music developed and who its composers are. Above all, however, practice, practice, remembering as Longfellow says, that

*The heights by great men reached and kept  
Were not attained by sudden flight,  
But they, while their companions slept,  
Were toiling upward in the night.*

Fingering of Double Chords By CLARENCE G. HAMILTON Right hand: 1 2 3 4 5 Left hand: 1 2 3 4 5

I have never met a pianist who has given in any printed edition, but I am surprised to find by a French pianist's training, who said that it should be the fingering by which the uniform for all keys—"T-C."

In fingering scales in double thirds we have the choice between two systems of fingering, both of which have their advocates. According to the first of these systems, three pairs of fingers are employed, the 3-1, 4-2 and 5-3. Each of the first two pairs occurs three times to an octave, while 5-3 occurs but once. If, therefore, we know where the fifth finger is to be placed, all the other fingers will be automatically located.

In the major scales, the fingerings may accordingly be thus summarized: Right Hand: 1-5 on fifth of scale in C, G, D, A, E, B. (b) 5th on G, G or B in all other keys. Left Hand: (a) 5th on tonic of C and F. (b) 5th on dominant of G. (c) 5th on A or A2 in D, A, E, B, F2. (d) 5th on sixth of scale in Bb, Eb, Ab, Db.

octave, since the pair of fingers 1-2 completes a four-note group which alternates with the three-note group. To finger all the scales alike simplifies the matter greatly, of course, but it results in some awkward positions, as in the right-hand fingering of the scale of B flat. Since we seldom or never use many of the scales in succession or with the hands together, would it not be more sensible to remove all such awkwardnesses by adapting the fingering to the individual scales? I will here quote such a procedure, advocated by Tobias Matthay, which may be thus outlined for the major scales:

RIGHT HAND: second finger (with thumb) occurs on (1) 5th of scale (as your fingering has it) in C, G, D, A, E. (2) A or Ab in all other scales. LEFT HAND: second finger (with thumb) occurs on (1) seventh of scale (as your fingering has it) in C, G, D, A, E. (2) G in B and F2.

(3) D in F. (4) Dominant in Bb, Eb, Ab, Db. In James Francis Cooke's *Mastering the Scales and Arpeggios*, pages 38-40, fingerings are given for double thirds in both major and minor scales, which judiciously make use of either one or the other of the above systems, according as it seems best adapted to the individual scale.

Misleading Phrase Marks If it is the rule to raise the fingers before and after a phrase or else, so as to detach the following phrase, then surely the phrase marks of a great number of compositions must be incorrect.

Right hand: 1 2 3 4 5 Left hand: 1 2 3 4 5

All of the other measures are notated in the same manner. It is this "correct" arrangement of Coven's *Metronome*, the same phrase being placed absurd in a quick tempo.

Unfortunately, much piano music is printed with such nonsensical and misleading markings which, as one theorist calls them, are mere "decorations" and which may be found even in some editions of the classics, such as Beethoven's *Sonatas*. I advise you to procure, whenever possible, recent critical editions in which such errors are generally corrected.

But you will often be called upon to revise the phrasing of your pieces for your own use and that of your pupils. I suggest, if you wish to study some reliable book on the subject, such as Hugo Riemann's *Practical Guide to the Art of Phrasing* or Stewart MacPherson's *Form*

in Music. There you will discover that a phrase often begins on a weak beat of the measure and extends to the corresponding beat of another measure, consequently its beginning, length and end must be determined by the sense of the passage certainly not by the bar lines. Of the two examples which you present, the four measures of the first constitute but one phrase. In the second the slurs are evidently intended to show that the whole passage is to be played legato—a confusion of the phrase-mark with a mere mark of general connection.

Passing now to the Meter, the question is put whether this is double, triple, compound (% 4, % 6) or complex (% 3, % 4).

Under "Tempo" and "Rhythm," we inquire whether the piece is lively, slow or moderate and whether the rhythm is sustained, regular or jerky, with rapid subdivisions. Under "Melody" we consider the pitch outline of the principal themes and what would make them successful in interesting the children.—H.

If your pupils are not too far apart in their ages and attainments it might be possible to teach all forty in a single class. You would probably accomplish better results, however, by dividing them into two groups, the older children in one and the younger in the other. This would be better, I think, than classifying them by their grades of work.

I assume that these group lessons are intended to supplement the regular private lessons and that you expect by their means to increase the playing ability and the general musical knowledge of the pupils, also to fire them with the enthusiasm which should grow out of the "group spirit."

In the first place, then, provide a good supply of printed cards or slips (thirty by five inches, library size). On these cards, topics are printed, with a blank space after each for the pupil to fill in at the lesson. These topics may be listed as follows:

Ex. 1 Wagner, Evening Star

Ex. 2

For each lesson, three or four pupils are detailed to play for the class pieces which they are studying with you. If enough pupils are not prepared to do this you can fill in the program by playing one or more pieces yourself.

Begin the lesson by calling on one of the pupils to play his prepared piece. Each of the other pupils writes the name of this piece and its composer's name on one of the printed cards, together with the name of the piece in the class work, in this instance, No. 1.

After the piece has been heard, you ask one of the pupils to describe its form, that is, to tell the number of the divisions and subdivisions which it seems to possess. Perhaps it may come under the head of a *Rondo*, *Theme with Variations* or some such composition. More commonly

the three-part form will be found, designated by the letters A-B-A; in a short piece there may be but two divisions, A and B. It is well to name divisions by letters in this way, as a clear and brief method of presenting their general plan.

With this, as with each other topic, the individual opinions of the pupils are sought; and finally the result of the discussion is inscribed on the card.

Passing now to the Meter, the question is put whether this is double, triple, compound (% 4, % 6) or complex (% 3, % 4). Under "Tempo" and "Rhythm," we inquire whether the piece is lively, slow or moderate and whether the rhythm is sustained, regular or jerky, with rapid subdivisions. Under "Melody" we consider the pitch outline of the principal themes and what would make them successful in interesting the children.—H.

Harmony is concerned with the general texture. Are the chords played together or separated into their individual notes? Is the harmony usual, unusual, sweet or strong? Finally, is the style tranquil, restless, vague, clear-cut? Just what whole characteristics are there?

For a practical example, let us examine Schumann's *Silbentanz* (Silent Dance). Op. 68, No. 11. Our class study results in the following findings:

Form, A, B, A, each large part subdivided into a small a b of it own. Meter, 2/4 in A, 3/4 in B. Tempo and Rhythm, In A, a swinging figure, in the pattern

B, mostly in quick 16th notes. Melody, A suave outline: Harmony, Compact. General Style, Gentle and flowing in A, more dance-like in B.

Even very tiny pieces may be analyzed in this manner, by modifying some of the more involved points. If the teacher be clever enough the pupils will enter into the game with great zeal and will learn to give accurate judgments on what they hear.

If you wish you may vary the lesson by spending a portion of it on some general topic, such as the life and works of a composer, how to practice to the best advantage, how to memorize, and so forth. Here again, however, the pupils should be encouraged to present their own ideas. If they are old enough, they may prepare such a subject in advance. But in any case, see that your pupils are kept sharp by inciting, each to give his own opinions on any topic that comes on the tapis.

A Poor Reader I have a pupil fifteen years old whose reading is very slow and who has been unable to read the notes constantly (uttering) on the piano. I can do to prevent this.—S. G.

Don't try to make her read more rapidly, but rather more correctly, especially (Continued on page 805)

## The Teachers' Round Table

Conducted by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANO/PIANO PLAYING, WELLESLEY COLLEGE

THIS DEPARTMENT IS DESIGNED TO HELP THE TEACHER UNDO QUESTIONS PERTAINING TO "HOW TO TEACH," "WHAT TO TEACH," ETC., AND NOT TECHNICAL PROBLEMS PERTAINING TO MUSICAL THEORY, HISTORY, ETC., ALL OF WHICH PROBABLY BELONG TO THE "QUESTIONS AND ANSWERS" DEPARTMENT. FULL NAME AND ADDRESS MUST ACCOMPANY ALL INQUIRIES.



# A Master Lesson on Schumann's "Novelette in F"

By the Eminent American Composer-Pianist  
ARTHUR FOOTE



ARTHUR FOOTE AT THE PIANO

ROBERT SCHUMANN, the creator of so many beautiful things in his short life (1810-1856), was a contemporary of an extraordinary number of famous composers. In 1815 Beethoven, Schubert and Weber were still living, Berlioz was but a few years old; while there were also Mendelssohn (1399), Chopin (1809), Liszt (1811), Verdi (1813) and Wagner (1813). The Romantic period in music, art and literature was beginning and emotion was sought for self-expression; so that great would have been the surprise of these men had they been told that a century later distinguished composers avowedly aimed at writing music from which emotion and romance should be excluded, their place being taken by technical ability (for this is what "central" music means).

Schumann early showed musical inclination. At the age of seven he had instruction of a sort; while he soon afterwards made the experimental excursions into composition that would be natural for a boy of his talent. But for some time he hardly knew whether to choose music or literature for a profession; and, in fact, in later years he turned out to be one of those rare musicians whose writings about their art are of real value, while his editorship of the "Neue Zeitschrift für Musik" was an important thing in his life.

In writing for this journal his fanciful, imaginative mind led him to use various pseudonyms: such as, "Florestan," (representing the energetic side of his nature); Eusebius, the thoughtful side; while a sort of imaginary society, the "Davidsbündler," appeared in the columns of this periodical—a society supposed to be formed to combat the Philistines, that is, the enemies of musical progress. In this we have the key to Schumann as we know him in the "Carnaval."

Schumann as Student  
HE ENTERED the University of Leipzig as a law student; but this did not last long for he soon met Friedrich Wieck, a teacher of piano, whose daughter, Clara, he later married and his real interest now began to go into music and piano playing, so that he got his mother to write to Wieck for a candid opinion as to his fitness for the musical profession.

The answer to this was favorable, and he started in preparation for a career as piano virtuoso. This ambition, however, was not destined to be realized, for, though using mechanical appliance in practicing to strengthen the weaker fingers, he lamed his hand to such an extent as to prevent his playing from ever being first-rate. A blessing in disguise, since it turned him once for all toward composition. What he was to do in this is already shown by the early "Papillons," which have the real Schumann flavor.

Composition Has Its Way  
FROM NOW on he composed steadily and rapidly, for a long time, oddly enough producing piano pieces solely (from Op. 1 to 23). But soon came an entire change, however, for at about the time of his marriage with Clara Wieck (who by this time had become a distinguished pianist) the consummation of his long desired happiness sought an outlet in a stream of songs, over a hundred in number and many of great beauty. It was only after long continued activity in the composition of piano pieces and songs that he turned to writing chamber music, choral works and music for the orchestra.

Other Talents  
OUTSIDE of his composition and literary work, he was unsuccessful both as a teacher (during his year or two at Leipzig

Conservatory, lately founded with Mendelssohn at the head) and as conductor. His reserved, unresponsive disposition and lack of personal magnetism were against him.

With all those composers whose work has endured (remember that the *Fantaisie*, Op. 17, is ninety years old, it is in their music that they speak to us. At the same time, a knowledge of Schumann, the man, and of his curiously imaginative, self-absorbed nature, expressing himself only in his music, helps us to understand better what he wrote. For one who plays him it is well worth while to read a good account of his life, such as is found in Grove's Dictionary of Music.

Influencing Musical Progress  
ONE WAY by which a composer can justify his claim to a place with the elect is by so writing as to influence the development of music. This may be expressed in form (as did Mozart and Haydn with the Sonata, Liszt through his invention of the Symphony Poem); through counterpoint (as by J. S. Bach); by harmonic innovation, as those of Liszt, Wagner and Franck; and by the breaking of other new paths. With Schumann it was by his manner of writing for the piano that he did something new, influencing composers who have come after him. It had to be felt that the plain scale and arpeggio, the most natural technical material for the piano, were beginning to be worn pretty thread-bare. The much greater, as well as more supple and artistic, employment of the pedal necessitated by the compositions of Chopin and Liszt, was also an important factor in the change that was coming. These composers were leaving the well-trodden ways and exploring new paths, putting fresh life and interest into piano technique.

Schumann practically gave up the old

plain scale and arpeggio. In the *Kreisleriana*, for example, there is not a single scale, nor are there any arpeggios of a purely ornamental nature. He was an experimenter at the keyboard at least during the earlier years—often with success, sometimes not. In the preface to his *Paganini Studies* we can see how interested he was in working out technical problems.

His writing was often such as to demand an excessive use of the damper pedal, and one cannot help wondering whether he was sensitive to the unclear effect sometimes resulting. It is a curious thing that both he (in the ending of his *Papillons*) and Liszt (in the D-flat *Consolation*) almost seem to have foreseen the sostenuto pedal.

The Short Piece Is Born  
WE HARDLY realize today that to Schumann and to Mendelssohn (in his *Songs Without Words*) we owe the short, characteristic piece for piano. In Schumann we also find frequent use of suggestive titles, which indicate a poetic or picturesque basis for the music in the composer's mind and naturally stimulate the imagination of the player. Examples of these we find in the *Kinderstücke* and the *Fantasiestücke*, Op. 12. Things as different as the Brahms, Op. 117, and Debussy's *Reflets dans l'eau* are descendants of these pieces of Schumann. In every case, he himself tells us, the piece was written first and the name given to it afterward—obviously not the case with Debussy.

In the *Carnaval*, Op. 9, the fanciful, imaginative side of the composer shows itself in a singular way. In spite of the animation and endless variety, the germ of the whole work is a phase of unpromising character, consisting of the four notes that spell "Asch," the name

(Continued on page 781)

## CLASSIC, MODERN AND CONTEMPORARY MASTER WORKS

A very attractive and characteristic DANCE OF THE ODALISQUE  
ballet movement, Grade 4.

Tempo di Mazurka M.M. ♩ = 128

C. ADOLFO BOSSI

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## NOVELLETTE IN F

ROBERT SCHUMANN, Op. 21, No. 1  
Composed in 1838

THE ETUDE

See a Master Lesson by Arthur Foote on another page of this issue

Markirt und kräftig M.M. ♩ = 88

Musical score for the first page of "Novelletten in F" by Robert Schumann, Op. 21, No. 1. The score is in F major, 4/4 time, and consists of 35 measures. It features a piano introduction with a tempo of 88 beats per minute. The notation includes various dynamics such as *f*, *ff*, and *p*, and articulation marks like accents and slurs. The piece concludes with a *poco rit.* marking.

## THE ETUDE

Continuation of the musical score for "Novelletten in F" by Robert Schumann, Op. 21, No. 1. This page contains measures 36 through 80. The tempo remains at 88 beats per minute. The notation includes various dynamics such as *p*, *pp*, *f*, *ff*, and *mf*, and articulation marks like accents and slurs. The piece concludes with a *ritard.* marking.



85

*p*

*Pod. segue*

*poco ritard.*

*a tempo*

*ritard.*

*pp* 100

105

*p*

*quasi ritardando*

*a tempo*

110

*pp*

115

*f*

120

*f*

125

*f*

CODA

130

*f*

135

*f*

A creepy Scherzo, in modern vein, Grade 3!

# HALLOWE'EN

CECIL BULEIGH, Op. 1, No. 2

With buoyant vigor M.M. ♩ = 144

*f non legato*

*p*

*mf*

*Coda last time*

*p*

*mf*

*crac.*

*last time*

CODA

*pp*

*f*

D. C.



## FANTASIE-RHAPSODIQUE

MANA-ZUCCA, Op. 97

This fine new composition is now being studied by the entrants for a competition in piano playing for a prize scholarship offered by the composer.  
Grade 6. **Energico**

*ff*  
*mf*  
*p*  
*cresc.*  
*rit.*  
*p*  
*tranquillo*  
*cresc.*

*last time to Conda*  
*mf*  
*p*  
*cresc.*  
*rit.*  
*p*  
*tranquillo*  
*cresc.*

*meno mosso*  
*mf*  
*f*  
*ff*



**CODA**

*f* *poco rit.* *mf*

*a tempo* *110*

*Viola Adagio* *p espress.*

*120* *cresc.*

*ff* *molto rit.*

*Presto* *rit.*

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

THE OPEN ROAD

Maud Louise Gardiner

GUSTAV KLEMM

With a good swing (don't drag)

*ten.* *poco a poco ritard.*

lures the good and bad; The o-pen sky's my roof-tree, The camp-fire my bed; No light-ed win-dow beckons me A toss where I am led. The  
thot in vis-ion ripe; I seek not haunts of mansion- I ask but for a star; To guide me on the o-pen road Where life and freedom are

*ten.* *poco a poco ritard.*

*Vigorously and with steady rhythm*

road, the road the o-pen road! And the mer-ry eyes of a lass, The road, the road, the o-pen road! For-

*mf* *ff*

home holds a man too fast; I'll choose my way from day-'o day, While I sing with-out pack or load, The

*molto ritard.* *very broadly* *a tempo*

song of the trail where I lose my heart, The song of the o-pen road, of the o-pen road. The road

*molto ritard.* *broadly* *a tempo* *f*



## WE THANK THEE, O FATHER

Words by Alice Dorrance

E. A. BARRELL, Jr.

*Andante con espressione* *mf* *ten.*

We thank Thee, O Fa-ther, for Thy dear love, For

*mf* *mp* *col parte*

*poco rit.* *a tempo* *ten.*

cour-age and strength that come from a - bove, But most we thank Thee for bles - sed peace.

*rit.* *mf*

Oh may Thy mer - cies nev - er cease! For

*rit.* *mf* *mp*

*ten.*

Thou, Lord, dost know our bit - ter need; How, hun - gry and worn, on Thee - we feed.

*slightly stress counter melody*

*cresc.* *molto rit.*

Thou who canst love us, tho, weak, we sin, O - pen Thine arms, and let us in!

*cresc.* *f allarg.*

## THE LOTUS FLOWER

DIE LOTOSBLUME

Translated from Heine by  
W.J. Baltzell

ROBERT SCHUMANN

*Lento assai* *p*

The lo - tus flow - er shrink - eth Be - fore the sun's fierce might;

*Die Lo - tus - blu - ma züng - stig sich vor der Son - ne Pracht*

*poco rit. e dim.*

Droop - ing her head, in si - lence, A - wait - eth she, dream - ing the night. The moon is her be -

*und mit ge - senk - tem Haupt - er - wart - et sie träum - end die Nacht. Der Mond der ist ihr*

*colla voce* *pp*

lov - ed; He wakes her with sil - very light; And then un - veils she glad - ly Her

*Buh - le, er weckt sie mit sei - nem Licht, und ihm ent - schlei - ert sie freud - lich*

*ac - cel - e - ran - do*

face un - to his sight. She blows, and glows, and glis - tens, And si - lent - ly gaz - es on high; Then

*frommes Blumen - ge - sicht. Sie blüht und glüht und leuch - tet und star - ret stumm in die Höh, sie*

*ac - cel - e - ran - do*

*p rit.* *ritardando*

fra - grant - ly breathes her long - ing For love, in love's deep sigh, For love, in love's deep sigh.

*duf - tet und wein - et und zit - tert vor Lie - be und Lie - bes - weh, vor Lie - be und Lie - bes - weh.*

*rit.* *p*



## DANSE HONGROISE

PAUL DU VAL

Allegro moderato M. M. ♩ = 126

SECONDO

## DANSE HONGROISE

PAUL DU VAL

PRIMO

Allegro moderato M. M. ♩ = 126



## ROMANCE

THE ETUDE

Revised by the Composer

Andante con moto M. M. ♩ = 84

PRESTON WARE OREM

con espress.

Violin

Piano

*p con espress.*

*p*

*pp poco rit.*

*pp una corda*

*con Ped.*

*rit.*

*pp a tempo*

*p a tempo*

*simile*

*Last time to Coda*

*pp*

*cresc. ed allarg.*

*pp*

*tre corde subito*

*con espress. e poco marcato*

*f*

*cresc. ed allarg.*

*a tempo*

*f rit.*

*f rit.*

*pp eguale a tempo, poco agitato*

*rit.*

*cresc. e rinforz.*

THE ETUDE

Più mosso

agitato

OCTOBER 1928

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*f*

*p agitato*

*allarg.*

*molto cresc.*

*allarg.*

*molto cresc.*

*mf*

*pp una corda ed eguale molto*

*p con passione*

*pp sempre*

*sul G*

*p*

*pp*

*rit.*

*a tempo*

*pp*

*sonore*

*pp a tempo, con cresc.*



*Poco più mosso*

*f molto allarg.*

*cresc. e string.*

*poco marcato*

*Tempo I.*

*ff con maestà.*

*con maestà.*

*decresc.*

*molto rit.*

*p a tempo ten. D. S. S.*

*decresc. ed eguale*

*molto rit. e colla parte ten.*

*a tempo*

**CODA**

*string.*

*ten.*

*f poco più mosso*

*decresc.*

*string.*

*f poco più mosso eguale ten.*

*decresc.*

*ten.*

*cresc.*

*mf*

*rinforz.*

*f*

*cresc. e string.*

*cresc. e string.*

*ff molto adagio Tempo I.*

*mf*

*cantando ed espress. decresc.*

*colla parte*

*ten.*

*decresc.*

*pp*

*una corda ed eguale*

*rit.*

*ppp*

*decresc.*

*pp*

*ppp*

Transcribed by  
EDWARD SHIPPEN BARNES  
Allegretto

# MINUET from the Symphony in E flat

W. A. MOZART

Manual

Pedal

*p*

*p*











# The ORGANIST'S ETUDE

Edited for October by

EMINENT SPECIALISTS

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS ORGAN DEPARTMENT  
"AN ORGANIST'S ETUDE, COMPLETE IN ITSELF"

## The "Weakest Link in the Chain"

And What Organists Should do to Strengthen It

By EDWIN HALL PIERCE

PART I

quate talent and education are able to judge of the most favorable tempos, modifying them more or less as special conditions (such as large, echoing buildings or the reverse) demand. But, when we come to the matter of arrangements, it is needless, if the player would avoid committing a solecism, to be familiar with the traditions of tempo belonging with the piece in its original form, especially if it be an orchestral composition.

If the technical limitations of the organ as an instrument or of the player as an executant render it impossible to execute a movement at the proper tempo, or, if, though technically possible, the composition is rendered confused and muddy by local accents, then that piece or that movement should be stricken from the repertoire. Dudley Buck's arrangement of the *Will-Tow Overture* was many years by a certain organist, who fancied he did it quite well. But there came a day when, hearing it played by a first-class symphony orchestra, he was filled with shame and confusion. The introduction, the storm-scene and the *Rondeau* section, to be sure, were not altogether bad in his own rendition, but the closing pages in lively 2/4 time with multitudes of repeated sixteenth-notes became on the organ a mere travesty, replacing the clearness and brilliancy with fuzziness and noise.

Movements of this kind should be utterly avoided on the organ. Even if the proper tempo in this finale were maintained, the organ pipes could not speak clearly at that speed. Such work must be left to violins and flutes.

### Cantabile Style

THE STYLE and delivery of cantabile melodies comes up next for discussion. More than one organist has attempted to render, for instance, the slow movement of Mendelssohn's *Viola Concerto*. There is nothing inherently foreign to the nature and powers of the modern organ in this, but the writer has

yet to hear it gracefully and convincingly done. Why? Because there has been nothing in the organist's whole education and experience to train him in the true style of delivery of sustained monodic melody. His power of graceful and expressive rendition is therefore hopelessly inferior to that of even a mediocre violinist. He is attempting to do off-hand, as it were, and with only a small fraction of his total mentality (as he is also playing the accompaniment) something to which the solo violinist has given years of study and on which in performance his undivided attention is centered.

Even though he fails to be guilty of any gross error in the matter of phrasing, such as was alluded to in the first part of this article, there is still an absence of that entire and gracefully mastery which carries conviction to the hearer. It is a question whether or not to urge the abandonment of this style of arrangements.

the organ or to urge organists to strive to develop a style in delivery equal to the task. Each must decide for himself. Only, in the name of all that is true art, let him not attempt any violin solos on the organ until he has heard them played, not once, but many times, by competent violinists.

### Rhythm

THE ABSENCE of rhythmic accent from organ tone (rendering slight deviations from a strict rhythm much less conspicuous), the scarcity of compositions depicting the rhythmic element, and the organist's lack of training in ensemble practice—these factors make accuracy a very difficult attainment for the organist. To offset any weakness along this line he should try to get out of his hands the character-music (for piano and strings, for instance) or gain experience through orchestral work. To be sure he already often accompanies singers, but this is a case, usually, of "the blind leading the blind" (since no musicians as a class are more careless in time-keeping than are solo singers, amateur and professional).

Chorus singers do not come under this heading, however, and the organist will do well to practice more with them. Once acquired rhythmic accuracy adds great vitality and swing to organ-playing.

One instance of this inaccuracy is painfully obvious. In many a church in which a processional is the custom—the choir keeping step with the hymn-time they are singing—the organist, after the close of one verse, fails to time the slight pause which he makes (as is proper) between the verse and the next, so as to synchronize with the step of the marching choir. Consequently the members of the choir are obliged to make an awkward little hitch in their step to get in touch with the music again. This could easily be avoided had the organist a sufficiently loose sense of rhythm to make the pause exactly synchronize with a certain number of the steps of the marching (how many or how few steps is not so important a matter). This is not to advocate a military style of marching in the processional and recessional but simply to make all go "decently and in order."

—Thus still another famous organ master adds his words of appreciation to the great roll of artists who know and endorse the Kilgen Pipe Organ Builders for 288 Years

(Part II of this Discussion will appear in the November ETUDE)

## Organizing a Volunteer Choir

By HORTENSE MARSHALL

THE TENDENCY toward the improvement of church music has made necessary a more dependable and thoroughly organized choir. At the first meeting of the choir, arranged for by the organist, he should have ideas down in black and white, so that he will know exactly what he is going to do.

The director and organist should first have the choir elect from the choir members a chairman, to take charge of the meeting. Then a president, vice-president, secretary, treasurer, librarian and choir mother may be elected. If the choir is very large, more than one librarian will be needed.

In regard to the duties of the choir officers, the organist and director should give the president before each service a complete list of the hymns and musical numbers to be used. If there is a processional he can always announce to the choir the number of the processional and also any musical numbers in the order in which they are to be used. If the president is absent, the vice-president should be called upon to carry on his work.

It is the secretary's duty to take the roll at each meeting, send out choir notices when necessary, and take the minutes of the choir meetings. However, he should always confer with the organist in regard to choir notices.

The treasurer's task is to collect the choir dues, also the fines, in addition to keeping a record of the money coming in and going out of the treasury during the year.

Small Fines Helpful

AS THE CHOIR is supposed to be a volunteer choir, the amount of the dues is liable to vary, according to the locality and the type of people in the church. I have found it best to keep up the attendance at choir rehearsals and services

(Continued on next page)



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## When Bach Walked Fifty Miles

By ALFREDO TRUNCHIERI

DJETRICH BUXTEHUDE, the founder of the Danish school, was born in Helsingør, Denmark, in 1637. Most of his early musical training was received from his father. In 1668 he secured the position of organist at the Marien Kirke, Lubeck, partly through his own musical ability, but also through his willingness to marry the daughter of the preceding organist, which was insistently required at that time. In this position he became one of the most prominent figures in the organ music of northern Europe. The musical services (Altenmusik) which he directed in the church, between four and five o'clock of Sunday afternoons, consisting mostly of music for the organ, orchestra and chorus, were the pride of the city and were continued for nearly two centuries. These services attracted J.

S. Bach, who walked fifty miles to hear them and to be under the influence of Buxtehuide, having obtained a month's leave of absence from his own church. The organ, having three manuals and fifteen stops, was one of the finest in existence at that time. Buxtehuide died in 1707, at the age of seventy, leaving about twenty-four compositions for the organ, a few of which are played occasionally now-a-days.

Nicholas Bruhns (born in 1665 and died in 1697) was a somewhat noted organist. Buxtehuide's son, Johann Adam Buxtehuide, who held a prominent position in Copenhagen and later in Helsingør, where he died at the early age of thirty-two.

From the foregoing short sketches, one can obtain a fairly good idea of the influences which helped to develop the wonderful musicianship of the immortal Bach.

## Chorale Preludes

By PERCY SHAUL HALLATT

Or late years the thoughtful organist must have noticed a very wide increase in the use of the chorale prelude. Not only are our best composers turning their attention to this beautiful form of composition, but they are finding their reward by the inclusion of these works, quite frequently, in the programs of the most distinguished artists, besides having the satisfaction of knowing they are used largely by organists of every degree of attain-

ment in many countries, notably America, England and Germany.

This we may regard as a most encouraging fact, showing, as it does, a tendency toward a real spiritual uplift in music discourse by our beloved instrument and a recognition of the artistic beauty which is accorded so many of the melodies with which organ literature has been enriched.

—The Diapason.

## Organizing a Volunteer Choir

(Continued from page 778)

If the members are found a small amount each time they are absent. However, some choir masters may find, if the church is in a very busy city, that it may be necessary to allow each member of the choir one absence a month, with the proviso that before the choir meets again they must come to the master and make arrangements for rehearsal of the music to be used at the following service. However, if there are both a junior and senior choir, the matter of one absence will be more easily settled on if there be only one choir to depend on. This matter of absence should be left to the individual choir master to decide, because a great deal depends upon the locality in which he is working. It is better to be as strict as possible about this.

It is the duty of the librarian or librarians to keep the music in condition, cataloguing it, if necessary. He should also distribute and collect the music. The choir mother's duty is to keep order in the choir room before services and see that the vestments are in shape. In the case of a children's choir, she should give the members a careful inspection before allowing them to leave the choir room, as it is likely that some mischievous boy may have his collar on in a most peculiar manner.

It is wise to have voice trials as soon as the choir has been organized. Each member of the choir should sing through some simple number so that the director, as well as the choir, can see exactly what each one is capable of doing. It is a good idea to make a report of the exact compass of each voice to the choir room, so that each member will be given an equal chance to do solo work if he is qualified. This does away with envy from the start.

A most excellent trial piece is the *Doloroso*, as this is within the compass of all voices and gives each an equal chance. No partiality must be shown.

## Good-Natured Competition

IT IS AN excellent idea to offer a prize each month to the one who makes the greatest improvement in singing, and with Juniors in department. A larger prize may be given at the end of the year. It is best to have these prizes given out at the services, as this creates much interest in the work of the choir. They should be paid for from the choir treasury. The choirmaster should always keep a book with the names and addresses of the choir members.

It is a very good idea to give a choir party once a month, preferably following the monthly meeting. However, once a month may be too often, in some places, for a choir party, so in this the choirmaster should again use his own judgment. Jealousy must be absolutely banned. It is best for the choirmaster to tell the choir that if he hears of any friction he will ask the person who is causing it to resign at once, as an attitude of antagonism will not be allowed. This will do away with much, if not all of the anxiety which in the past has whitened many a choirmaster's hair.

The choir should be in church at least half an hour before the services start so that they may concentrate upon the music to be presented.

It is an excellent idea for the choir room to have books, games and magazines in it. In this way the choir may be kept happy and interested while waiting for rehearsal and services. Thus much of the difficulty occasioned by attempting to preserve good choir deportment will be prevented.

"We sometimes lose sight of the fact that it has taken centuries to develop organ to its present state. It is interesting to trace this evolution from the first hollow reed sounded by the breath of man."

—HELEN W. ROSS.

OCTOBER 1928 Page 779

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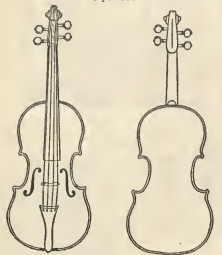


## The VIOLINIST'S ETUDE

Edited by  
ROBERT BRAINE

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VIOLIN DEPARTMENT  
"A VIOLINIST'S MAGAZINE, COMPLETE IN ITSELF."

HERE WE have an outline sketch of a violin by Antonius Stradivari, at his best period:



showing its beautiful lines and proportions. At first Stradivari made his violins under the influence of his teacher, Nicolo Amati, but he soon branched out for himself and made changes which gave the Stradivari violin as we know it today—the maximum of beauty and fine tone qualities.

The violins of his best period departed from the high model of Amati which he at first used, for Stradivari found that the higher model lacked volume and power and gave a tone which was somewhat high and piercing instead of mellow, luscious and golden. The elevation of the flatter model used had a curvature of not over 5% of an inch. Stradivari had the eye of a great artist for beauty of outline. Note the perfection of the curves of the model shown above and the beauty of the f holes, the curves of which harmonize perfectly with the curves of the violin.

Stradivari had an uncanny skill in selecting wood of fine smoothness, this being considered by many authorities as the secret of the wonderful tone qualities of his violins. His varnish was of the utmost beauty, bringing over the wood like a coating of glass. All details of the violin were finished with the utmost perfection.

There is hardly a musical instrument that has not been improved with the advancing years, but the violins of Stradivari stand supreme, and, although innumerable attempts have been made to rival them, no changes have come into general use. The most skillful violin makers of the present day make Stradivari their model and try to make their violins as closely approaching his as possible.

Violin students are often puzzled to see the name of the world's greatest violin maker given as *Stradivari*, and again as *Stradivarius* or *Stradivari*. Each is correct. While living at his home in Cremona, Italy, he was known as Antonius Stradivari. A well-known authority says concerning his name, "The name carries us back to the middle ages. It is the plural form of Stradivare, a Lombard variety of Stradiere (Stratarius). This was a toll man or *downer*, a feudal official who was posted on the *strada* or high road for the purpose of exacting dues from travelers."

"Until his latest years (1730-1736) his name is spelled on his labels with a *U*—Stradivarius. On the labels of the latest years the name is spelled with a *R*—Stradivari."

The following is a copy of a label of a Strad of 1699:  
*Antonius Stradivarius Cremonensis*  
*Fachet Anno 1699*

## The Stradivarius Violin

In the above label it will be seen that the name is Latinized. In one of his violins of 1737 the name is spelled "Antonius Stradivari."

In general literature writers usually speak of this maker as Stradivari, although a few use Stradivari.

## A Fruitful Life

THIS GREAT maker was born in the town of Cremona, Italy, in 1644 and died in 1737, at the ripe age of ninety-three. He worked for seventy-two years at his bench, practically without a break, and during this time is estimated to have made at least two thousand violins and cellos, only a comparatively small proportion of which remain. These violins have risen from the modest sum of \$20 at which he sold them to present-day prices of from \$10,000 to \$30,000 or even higher, the price being regulated by their quality and period. The greatest portion of this advance has taken place within the past fifty years. Violin connoisseurs believe that it is not yet over and that prices will reach the \$30,000 mark within twelve or fifteen years.

As soon as the supreme merit of Stradivari's violins began to be appreciated, other violin makers started to imitate his work, even counterfeiting his labels. This has continued ever since the present day, so that, for every genuine "Strad," we have hundreds of thousands of imitations. An imitation "Strad" containing a spurious "Strad" label can be procured at any music store for a few dollars.

## Present-Day Conditions

IN A LETTER TO THE ETUDE, a violin teacher of thirty years' experience, now teaching in the schools in the west, draws the following amusing and graphic picture of present-day conditions among the "young people": "The teaching game is getting harder all the time, as to keeping the kids' interested. Too many sax-tones and jazz hounds! After they take lessons a few years, all wish to become jazzists. Don't have much trouble with the girls, though. They practice pretty well."

"Most of the girls getting in the high schools here do not do as much as they should—too many athletics, too many sports. They would much rather become a yell leader or a good hurdler or football player than play the violin in the school orchestra. They spend hours at a basketball game, yet cannot practice one hour on the violin or piano."

"The girls are not so much for sport. They have too many club meetings to attend to, and there is a class play and dance nearly every week, all of which they have to attend to be in the swim. We did not have this to contend with twenty or twenty-five years ago. Only one out of ten is really interested in getting somewhere on the violin or piano. Some of the others will practice all night on the saxophone to play in the school band. Yes, I nearly forget about the 'uke.' They will practice for the boys or the 'red' or banjo, and then, after a month or so, they will throw them in the river."

Many of the grown folks are as much to blame as the children. In many instances we have to try to give the old folks good music along with the children. The father (known usually to these boys as the old man) is the big offender. He wants to have a 'rough stuff' or jazz. Then we have the radio to contend with, a radio set than practice.

## The Latest Fad

"NOW COMES the aeroplane and the flying game. The young folks are getting crazy over that. I see by the paper that they are going to teach aviation in the Chicago schools, so I suppose that will be the next thing all over the country. Oh yes, I forgot about the movies. We give them a whole course on the composers—get the 'photos' so that they can remember them—and they will forget them very soon after examination. But ask them anything about the moving picture game and they can tell you all of the names of the latest popular stars, men or women. Show them a picture of an star and they will tell you who he is. Show them a picture of Mozart and they will say 'Beethoven' or 'Handel' or 'Verdi' or someone else."

"Another thing I have to contend with is that upon entering the high school they discover that the school band wears striped uniforms, I am considering advising the high school to uniform the orchestra, also, hoping that this will be an inducement to keep on with the stringed instruments."

I notice that the most successful private teachers now have to have an orchestral class and ensemble work to keep up the pupils' interest.

## Greater Understanding Today

"BUT WITH all the many obstacles thrown in the path of the pupils I find that the majority of them play with twice the understanding shown by students twenty years ago. Also it is astonishing how many pupils with not much ability can memorize solos as well as read orchestral music. Of course I realize that the methods and systems now used are to the great advantage of the pupils. Years ago all pupils were taught alike, regardless of their ability. Now we use different studies and methods to fit the pupil needs, particularly after the third position is reached."

In naming the distractions which the modern music pupil has to contend with, our correspondent has certainly not let any get away. The fact remains, however, that the modern music pupil has ten times as many opportunities for hearing music, on account of the radio, phonograph, gramophone, piano, movie orchestra, pipe organ and frequent concerts, than had the music pupil of twenty years ago. The whole world is filled with music at the present day, and the brains of the young folks are humming with musical activity. Hence the present great musical progress.

## How to Produce a Rich Violin Tone

By CHARLES FINGERMAN

THE production of a rich violin tone is not a difficult matter but something that necessitates untiringly a little close concentration, study and sincerity. At least one to two hours should be spent every day in endeavoring to possess a deft, strong and smooth bowing which is really more important in some respects than left-hand technique.

The left hand has to do with the accuracy of the technique, intonation and placement of tone, the quality of which is determined entirely by the player's artistry in bowing.

The volume, richness, carrying power, and size of tone are entirely at the mercy of the handling of the bow. The fingers of the bowing arm are not, should not and cannot be used in outlining the size and beauty of the tone. The only tool responsible for such skill is the wrist, without whose flexibility or strength Kreisler, Heifetz and Elman would be names that have no meaning for our ears.

Add pressure to the bow should come only from skillful manipulation of the wrist. The right-hand fingers should be used only for holding the bow, to keep it from slipping from the grasp. These fingers should never grip the bow with a drowning man's clutch.

The bow should be as smooth in its downward and upward flow as the sailing of a canoe or the flight of a bird. Such bowing always produces a rich, strong, beautiful, singing tone not unlike that of an organ or a trumpet.

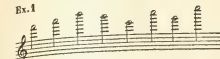
A harsh, strident bowing only produces one thing, a tone of volume, but discordant in all its registers. The smoother the bowing, the more beautiful the tone. Instantly the music is made to be heard, also, hoping that this will be an inducement to keep on with the stringed instruments."

(Continued on page 783)

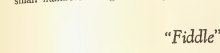
## Making the High Notes Speak for Themselves

By HOPE STODARD

How many of us can give, without a moment's hesitation, the proper violin position and fingering for the following:



Like the problems in the back of the arithmetic book, the high notes are apt to be learned only for particular occasions and then promptly forgotten. If they occur unannounced in sight-reading material, it is a chance to "fake." But so much should hardly be left to ears and fingers already doing double service. Instead the notes should be made to speak for themselves, in some such way as this (the small numbers designate the positions):



## "Fiddle" or Violin?

By MARIE GLUCKERT

Years ago ignorant and superstitious folks viewed a "fiddle" with both fear and abhorrence. A "fiddle" was the Devil's special instrument and as such would bring direful consequences upon those who harbored one or derived pleasure in listening to it.

One little incident occurred not long ago in a small Maryland town. Two neighbors, a young girl and an old woman, were discussing the affairs of another neighbor.

"It does beat all how unfortunate those people are! It's their own fault. Who could have any luck with a fiddle hanging in the house?" demanded the old woman with a scandalized air.

"Oh, I don't think that's the reason," answered the girl. "Why, I just love a violin!"

The old woman leaned toward her confidentially, "Do you know, I love a violin myself, but—here she drew back and fairly bristled—"Type an old fiddle!"

"Why there isn't any difference!" Are you sure? The terms "fiddle" and "fiddler" are still used and their evil associations of former days are largely forgotten. Yet it is well to bear in mind that a "fiddle" is no more a violin than a "fiddler" is a violinist.

## Thinking Fingers

E. D. C.

HAVING "thinking" fingers means that the hand in all of its movements retains a sense of correct violin position. All during the day there is the "feeling" of the violin neck in the crook of the hand. In the imagination the fingers are curled over the strings. A difficult passage is executed mentally whenever a leisure moment is offered.

Nor do the thinking fingers halt here. True, violin hands refuse to enter into activities that impair their ability. Strained

positions of the hand (obtained in rowing and baseball) are so unpleasant as to offset the joy of these sports. Occupations apt to endanger the fingers (cracking nuts with a hammer or using a pen-knife for any purpose) are engaged in with caution.

Football fingers are content with one or two hours' application on the finger-board. Thinking fingers never relax their vigil for an instant, from sunrise to sunset.

## How to Produce a Rich Tone

(Continued from page 782)

so that the tone can be made larger or smaller at will. But first there must be a feeling for tone.

As you bow (using your wrist) form a picture in your mind of the tone you think beautiful, and it will present itself to your listeners as you would have them hear it. As Maund Powell once said, "My tone is what I imagine it." The virtuosos violinist must have an almost miraculous conception of tone as his low wings its way upward or downward.

To acquire a good bowing, try practicing scales very slowly. Add wrist pressure at

various places in a scale. You will be amazed to notice how your tone grows in size, carrying power, richness, beauty and distinctiveness. As your bowing becomes more perfect, you will even come to notice personality in tone.

A great artist through his bowing has the faculty of being able to make every tone a distinct unit or picture. Every tone overflows with beauty and richness. Each conveys a picture. An ordinary player or artist must play several notes or phrases before one is interesting. But an artist commands with the initial tone.

"It is no object to turn out as violinists or musicians pupils who have only a cultivated sentimental or emotional cast. Violinists who are ever doing a few accounts must be cultured in everything else, not only in fiddling. It is the musician's mind that matters."

FRANK THURSTON.

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## Two Necessities for the Successful Music Student

By MARY E. WILLIAMS

CONSCIENTIOUSNESS and health are the alpha and omega of the music student who would successfully realize his hopes. Conscientiousness is shown in his desire and determination to do the best that he can and give the best that he has in the cause of his chosen profession. But his power to do and to give depends largely on the condition of the body. The pursuit of lofty health, on the other hand, becomes a comparatively natural and easy process with the high ideal of attainment constantly actuating him. Training and caring for his body becomes as sacred and momentous a duty for the musician as it is for the athlete.

The nerves must, first of all, be well rested and strengthened by plenty of sleep. Yet it must be realized that too much leisure will make them slothful and unresponsive. The physique must be constantly

refreshed and built up by healthful recreation. The mind, too, must be broadened and quickened by sympathetic, human intercourse, through books and people, but not made feverish and unstable through too many "social obligations" and other calls on its energy.

Wholesome food is the framework which fortifies the body against present needs and gives strength for future resistance. But the poisons of envy, doubt, bad-temper, despondency or any "besetting sin" of mood or inclination only undermine the foundations of spiritual and bodily energy. If they prove persistent they must be counteracted by beauty, cheerfulness, confidence, determination and courage.

The body must be kept a temple in which may be carried on the true worship of ideals that lead to accomplishment and success.

We may deem it certain that our civilization, as far as it determines artistic Men, can only be reanimated by the spirit of

music—of that music which Beethoven released from the fetters of fashion.

—WAGNER.

## LETTERS FROM ETUDE FRIENDS

### Clarity Begins at Home

TO THE ETUDE: Always, I hear that the young music student should be acquainted with the old masters at the outset of his study. I have been told that he should be brought up on Bach. I do not agree.

My years of piano teaching have convinced me that the modern American child is not prepared to appreciate the most of musical literature. He is much better prepared to grasp some simple American tunes and rhythms. These are a part of him and if he is presented in an interesting manner, he can grasp them at once.

There are many American composers today who have given us valuable educational material. Why not present the works of our composers? Early in life we should establish a definite attitude toward and respect for American music. This is the best opportunity for developing a nation-wide appreciation.

After all, the child enjoys most the things that appeal to his imagination. There are many little pieces by American composers that are full of suggestions of familiar things which he has learned to love. If the technical mastery of such pieces assumes the form of some game, he will become interested in the material from as well as the content.

The developing of a theme of Bach will then prove fun, but the more complicated forms had been presented to him at first he might have taken an immediate dislike to his music. There and then his lessons would have stopped.

MARTINE DAVIDSON.

### Harmony Classes

TO THE ETUDE: Every consideration teacher of a musical instrument must feel the necessity of his or her pupils continuing to study the theory of the music, ear-training, music history and ensemble playing along with instrumental training, and the question often arises in the teacher's mind as to the most satisfactory way of giving these auxiliary instructions.

To organize classes in harmony and ear-training is the best way, but often students will not attend these classes readily, and they who do attend are not interested naturally be held back on account of the difficulty of the work. Parents do not urge their youngsters to attend these classes, not only for their importance and giving as a reason that they do not wish their son or daughter to be a professional musician. However, a disconcerting of class attendance does not mean that the child is bringing to an end of such valuable work. At the end of the first or second lesson, the instrumental lesson, to give each pupil ten minutes overtime and devote the last five minutes to harmony, ear-training, music history and ensemble playing will bring results even though the amount of time seems distressingly inadequate.

The teacher will find that the satisfaction of practicing an intelligent plan is a sufficient compensation for the effort involved.

ENNA KALLAS.

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TO THE ETUDE: We give our pupils a joyful and beautiful surprise each morning! We surprise them given for six days means six days. The young child will be surprised by having an appointment. Such information is important as rewards his efforts faithfully.

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## Choirmaster's Guide

FOR THE MONTH OF DECEMBER, 1928

(a) in front of anthera indicates they are of moderate difficulty, while (h) anthera are easier ones.

| Date  | MORNING SERVICE   | EVENING SERVICE  |  |
|---|---|--|--|
| S<br>E<br>C<br>O<br>N<br>D  | <b>PRELUDE</b><br>Organ: Far Over the Hills.....Frysaier<br>Piano: Andante Religioso.....Lautenschlager<br><b>ANTHEMS</b><br>(a) Benedictus ex Domine.....Williams<br>(b) Arise, Shine for Thy Light is<br>Comp. ....Twy<br>(c) The Lord Taiceth Joy.....Baines | <b>PRELUDE</b><br>Organ: Love Light.....Kohlmann<br>Piano: Convect Rays.....Valdemar<br>Magnificat and Nunc Dimittis.....Shelley |  |
|   | <b>OFFERTORY</b><br>Walking With Thee.....Wooler<br>(Solo)  | <b>ANTHEMS</b><br>(a) Behold, the Days Come.....Woodward<br>(b) Vespers .....Tyler   |  |
|   | <b>POSTLUDE</b><br>Organ: March in A.....Barnes<br>Piano: Flutings Song.....Nichols   | <b>OFFERTORY</b><br>More Love to Thee.....Day<br>(A solo)  |  |
|   | <b>PRELUDE</b><br>Organ: Canon.....Timmons<br>Piano: Prelude Melodique.....Alkan  | <b>POSTLUDE</b><br>Organ: Postlude.....Rochel<br>Piano: Marching to Peace.....Schneider  |  |
|   | <b>ANTHEMS</b><br>(a) The Lord is Near.....Wooler<br>(b) Just As I Am.....Kneidinger  | <b>PRELUDE</b><br>Organ: Ghost Pipe.....Lierance<br>Piano: Day's End.....Protinsky   |  |
|   | <b>POSTLUDE</b><br>Organ: Anniversary March.....Pease<br>Piano: Elevation.....Floerstein  | <b>ANTHEMS</b><br>(a) O Light of Life.....Kountz<br>(b) The God of Love.....Lawrence   |  |
|   | <b>ANTHEMS</b><br>A Little Prayer.....Preston<br>(Solo)   | <b>OFFERTORY</b><br>Blessed is the Man.....Hosmer<br>(Due for B. and T.)   |  |
|   | <b>POSTLUDE</b><br>Organ: Epilogue.....Gillette<br>Piano: Peace at Eventide.....Lautenschlager  | <b>POSTLUDE</b><br>Organ: Epilogue.....Gillette<br>Piano: Peace at Eventide.....Lautenschlager                                   |  |
|   | N<br>I<br>N<br>T<br>H   | <b>PRELUDE</b><br>Organ: Valley of Dreams.....Hokinson<br>Piano: Legend.....Lund-Skopia  | <b>PRELUDE</b><br>Organ: A Song of the Night.....Shepard<br>Piano: Meditation.....Ritter |
|   |   | <b>ANTHEMS</b><br>(a) Pleasant are Thy Courts Above.....Storer<br>(b) Love Divine.....Storer                                     | <b>ANTHEMS</b><br>(a) Praise the Lord.....Wooler<br>(b) Legend.....Malachuk              |
| <b>OFFERTORY</b><br>I Shall be Satisfied.....Hyatt<br>(A solo)  |   | <b>OFFERTORY</b><br>God's Will.....Stults<br>(Solo)  |  |
| <b>POSTLUDE</b><br>Organ: March in B-flat.....Galbraith<br>Piano: Entry of the Procession.....Schmidler |   | <b>POSTLUDE</b><br>Organ: Stately March in G.....Galbraith<br>Piano: March of the Noble.....Lumley-Holmes                        |  |
| <b>PRELUDE</b><br>Organ: Procession.....Rockwell<br>Piano: Communion.....Lechetsky                      |   | <b>PRELUDE</b><br>Organ: Chanticleer.....Hosmer<br>Piano: In Remembrance.....von Bon   |  |
| <b>ANTHEMS</b><br>(a) The Lord Said.....Orem<br>(b) Hail, Holy One.....Harris                           |   | <b>ANTHEMS</b><br>(a) Twas in the Age.....Hopkins<br>(b) No Cradle for Jesus.....Dicks   |  |
| <b>OFFERTORY</b><br>And the Angel Said.....Grant  |   | <b>OFFERTORY</b><br>Lord Ever Merciful.....Kountz<br>(Due for S. and T.)   |  |
| <b>POSTLUDE</b><br>Organ: Adante Fidelis Reading.....Lowe<br>Piano: Yentle Adream.....Bernard           |   | <b>POSTLUDE</b><br>Organ: Finale in C.....Harris<br>Piano: Apoclyptic.....Gounod   |  |
| <b>PRELUDE</b><br>Romance in A Minor.....Williams<br>(Violins with Organ or Piano)                      |   | <b>PRELUDE</b><br>Organ: Lullaby.....Marks<br>Piano: In the Twilight.....Posca   |  |
| <b>ANTHEMS</b><br>(a) Make Music for Him.....Barnes<br>(b) The Virgin by the Manger.....Frank           |   | <b>ANTHEMS</b><br>(a) O Wondrous the King.....Forster<br>(b) There Were Shepherds.....Vincent                                    |  |
| <b>OFFERTORY</b><br>The Angel's Song.....Shelley  | <b>OFFERTORY</b><br>Reverie.....Schuett-Hartmann<br>(Violin, Solo)  |  |  |
| <b>POSTLUDE</b><br>Organ: Pean Triumphant.....Lacey<br>Piano: O Lamb of God.....Bizat                   | <b>POSTLUDE</b><br>Organ: Royal Procession.....Marks<br>Piano: Prayer.....von Weke  |  |  |
| T<br>E<br>N<br>T<br>H   | <b>PRELUDE</b><br>Organ: Canon.....Timmons<br>Piano: Prelude Melodique.....Alkan  | <b>PRELUDE</b><br>Organ: Canon.....Timmons<br>Piano: Prelude Melodique.....Alkan   |  |
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| <b>ANTHEMS</b><br>(a) The Lord is Near.....Wooler<br>(b) Just As I Am.....Kneidinger                    | <b>ANTHEMS</b><br>(   |  |  |

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EDUCATIONAL STUDY NOTES ON MUSIC  
IN THE JUNIOR ETUDE

By EDGAR ALDEN BARRELL

*Jolly Dargies*, by Karl Bechler, Arranged for Rhythmic Orchestra

**Rhythmic Orchestra**

Now for the fun! Let Polly chat with her kettle and Little Miss Muffet with her big white bowl. Let the dish that ran away with the spoon bring it back again and Jack and Jill pick up the pail that came tumbling after them—for we're going to have a rhythmic orchestra and we'll need all the loud-toned, soft-toned, bass-toned and tinkly-toned objects there are.

But, though it's going to be as much fun as a circus, we must be a bit particular! Bear! For, if we don't do it won't sound like pretty music at all. So, let us watch the music and notice the director and the players. It's a surprise if you see the children in the neighborhood don't crowd around (the way they did for the Pied Piper) to listen and wish they could play

end—see—we catch the turkey, in a flurry of feathers!

Sextette, from *Lucia di Lammermoor*, Arranged  
for Piano by A. Garland




There is a "story" concerning this piece—a story that has something to do with a brave knight and a fair young lady—and sometimes we may see it all acted out at the opera. But now we can just remember that our right hand should keep on telling a story without a break or a false note while our left keeps whispering that there is much, much more to hear—much more that we shall hear in time if we do but keep on listening.

**Grandfather's Clock, by Mari Paldi**  
 Maybe we have seen a 

is a grandfather clock which is one of those very tall clocks that stands on a stair or in the "living room," with a long, shiny pendulum that goes swinging, swinging, swinging, swinging, heh-heh, slat-slat. And we've perhaps often heard it changing its ticks into real words, like "Go-ahead" or "Can't-come-on," and when it's running down (as it seems to here in measures 31 and 62-64) it draws out these words in a laughable way!

But this piece is going to give you a chance to test the old saying, "If you don't believe it, just listen to the clock someday just after you finish your practicing."

*Turkey in the Straw (American Dance Tune)*  
*Arranged for Four Hands by A. Garland*



When we have practiced this piece slowly and carefully the teacher is going to let us play it quite rapidly. Then we can imagine we are out in the barn and a turkey has really got into the straw. But that is the very turkey we want for our Halloween party, and therefore we have to catch it. How fast our fingers scurry over the keys, rushing around in the deep part while the other trips over the tippiest top. But both of us go on, and make sharp little jumps (or accents) at the first of the measure where they are marked. And at the

**Sand Man's Song, by M. L. Preslon**

We all know the story of the Sand Man—how he comes softly, softly creeping and lets lightly fall a few grains of magic dust into the eyes of sleepy folk; and then their eyes begin to close in spite of them. But when the Sand Man goes, he drops down a small, white dream and goes creeping, creeping away.

So this piece must be played always softly and without jerks or "mucky" notes. And if we can drop a small, white dream down upon the listener's heart—why, so much the better.

## Musical Education in the Home

(Continued from page 725)

their motto in life "*I serve*." Nobody enters the teaching profession, especially that of public school music, expecting to get rich. Everyone knows it is a life of service. Because of his great desire, his willingness to work and wait, we too, because of the young man can "make a success" of teaching. We shall not be hindered by his handicap of a late beginning and restricted means. We only wish we could have more money with his determination and spirit of self-sacrifice who are willing to take the time to prepare themselves adequately for this branch of music teaching. We are proud of untold benefit to the cause of music in and out and bring the millennium in the teaching of music in the public schools.

## The Last Chapter

TO THE ETCUDE: As publishers of THE ETCUDE, I am writing to you in regard to an article which appeared in the February issue of 1904.

This article gave the romantic life of a famous prima donna, Madame Anna Bishop, who was married to one of our countrymen so much pains to write that her life wouldn't like to know that Madame Bishop had died here in Red Hook, in a little Lutheran burying ground, almost even a small stone to mark her resting place.

I have often thought how nice it would be if this could be taken care of. Isn't there a society which does this sort of thing? Many of our residents, including Anna Bishop, were not long ago, on visiting one of our old farm houses, I saw an enlarged picture of her and found the old lady there to be her cousin, Miss. Hannah Bishop, of Salem.

Red Hook, New York.

OCTOB

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

**JOLLY DARKIES**  
FOR RHYTHMIC ORCHESTRA

KARL BECHTER

**Allegretto M.M. ♩ = 116**

*p*

*a tempo*

*p*

*Mei-ben marcato*

*mf*

*p*

*Mei-ben marcato*

*D.C.*

Other Music Sections in this issue on pages 729, 757, 765



## GRANDFATHER'S CLOCK

Exemplifying a left hand melody with cross hand effects. Grade 2

THE ETUDE

MARI PALDI

Allegretto M.M.  $\text{♩} = 63$

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TURKEY IN THE STRAW  
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AMERICAN DANCE TUNE

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SEXTETTE  
from "LUCIA DI LAMMERMOOR"

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## TURKEY IN THE STRAW

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## LITTLE HUNTING SONG

ELLA KETTERER

Play briskly and with strong accent. Grade 2.

Allegro M.M. ♩=72

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## SAND MAN'S SONG

M. L. PRESTON

A real first grade piece.

Andante con moto M.M. ♩=72

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Suitable for use as a first introduction to violin playing in class or private instruction and acceptable for ensemble or solo performances by beginners in the home or in recitals.

This is a very interesting work for the consideration of every violin teacher, as can be surmised by the mention above as to the uses for which it serves admirably. The only notes the beginning violinist's fingers are called upon to sit in producing are shown on the cover of the book, yet in this limited notation some very attractive folk songs are presented. Naturally enough, the young violinist enjoys playing these folk melodies, particularly since there are such charming quaint and novel texts in the folk songs utilized. Before most of the folk songs there is a measure or two in the way of a little preparation exercise. The author has arranged and selected these folk songs with rare guidance as to their teaching points. They will be found to give Rhythmic and Lyrical Training, Open String Bowing, Left Hand Position and Training, Development of Intonation, One Octave Scale G.D.A., Broken Triads, Elementary Note Reading and Melody Playing. The violin part has been made purchasable separately in order to accommodate the many utilizing this book for class teaching.

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For Beginners Price, \$1.25

The author of this book is well known in Chicago and throughout the Middle West as a successful violin pedagogue and concert violinist, and her logical and successful ideas for teaching violin beginners are incorporated in this method. It is strictly a first position method and starts in the key of G, the natural key position of the violin. Clear, concise explanations together with illustrations covering the correct position of the violin and the bow are given. Accompanying a number of the first exercises, illustrations also are given showing the position of the fingers over the strings. A thorough explanation of the rudiments of music is given as the beginning to insure a good start for the beginner and the exercises presented are attractive, yet so practical as to insure a good finger foundation from the very start. Without any confusion or sudden difficulties this method takes the student through practically all the essentials to technique in first position playing. A number of instances attractive little compositions and violin arrangements are used to hold the interest and aid the pupil's progress. Some of these numbers are from the Classics, others from folk songs and other sources. These little pieces have piano accompaniments and several have second violin parts for the teacher to play. Before the book comes to a close all of the major and minor scales and a few chromatic scales have been presented.

BEL CANTO  
VIOLIN METHOD

By MABEL MADISON WATSON Price, \$1.25

This is one of the most successful elementary violin methods published. The author supplies such material as to give the student a well-rounded foundation technique, side by side with a development of the art of melody playing. Many teachers will realize just what this means when they consider that it is necessary with most all other violin methods to utilize numerous exercises and little pieces to accompany and supplement these other methods. Of course, every teacher should be free to individualize to a certain degree and utilize whatever supplementary material is deemed helpful with each particular pupil. The Canto Method in covering the first work of the violin beginner minimizes the need for supplementary material and quite early the little student finds himself playing studies that are practically little violin pieces. Some of these have words that aid in feeling the melody and rhythm and making the proper phrasing. Some are written with second violin parts for the teacher and act as a few entry piano accompaniments. The author has divided this book into three parts with chapter headings as follows: Part I, First Stopping Keys of G, D and A; Part II, Second Stopping Keys of C, F and B flat, Second Octave of C Scale; Part III, Combination of First and Second Stoppings. With a Supplement of Familiar Airs Arranged for Violin and Piano and also as Violin Duets.

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Following the immensely successful work of Charles Levenson in compiling studies in the first position, he has made this excellent compilation of second and third position studies, reaching the most useful material from the standard violin works and giving the teacher in one convenient volume material that carries the student along to well-earned attainment in violin playing.

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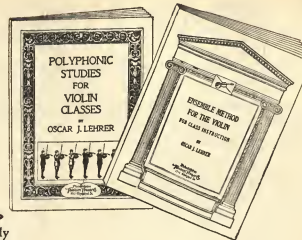
For Violin and Piano Price, \$1.00

This is perhaps one of the most popular violin albums on the market. Its success was instantaneous and its wide use by violin teachers has caused the volume of sales upon it to increase each season. The young violinist who writes a good and varied repertoire takes great delight in studying and developing perfection in the rendition of the attractive numbers in this album. There are 24 numbers altogether, giving considerable material for use in study and diversion by young pupils.

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Following the tremendous success of the same author's Ensemble Method there came demands for a book to follow it in class instruction. In due time these Polyphonic Studies were produced and they are just right for any class having completed the Ensemble Method or that is ready for class work entering the third position. Original studies are presented, together with standard, classical and folk songs in three-part violin arrangements that have genuine educational value.

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This violin method is successful and satisfying because it furnishes the most simple form of elementary exercises for the virtuous beginner at the violin and its progress is so gradual as to leave no gaps that the teacher must seek to fill. This method is however individual in the manner in which it takes up one string at a time and uses all four fingers on each string, instead of rattling all four strings in the beginning and utilizing only three fingers as is frequently done. This allows for proper attention to bowing from the beginning and proves quite an aid to the notation requirements of the beginner. Teachers will quickly see in this book that the author has held firmly to the axiom that progress to be thorough must be slow. In the long run it assures the quicker development of playing ability, since this procedure is the best insurance against development of faults that will retard later progress. One of the fine things about this book for young beginners is the excellent manner in which it is printed with well-spaced staves and large notes.









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This young lady has been with the Theodore Presser Co. since the year 1921 and her first duties were solely as a stock record clerk.

As is the case with many Presser Co. employees, Miss Hoffman is a professional musician, and now holds a solo position in a large suburban church, being an accomplished soprano. Incidentally, Miss Hoffman came the role of Isabella in the immensely successful production of "Barbarosa of Barro" presented by Theodore Presser Co. employees last May.

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### NEW YORK SINGING TEACHERS' ASSOCIATION—ITS STORY

By Cass Bessie

The secondary title of this book is A Record of Agreement on Essentials. The New York Singing Teachers' Association was founded in 1906. It was originally an organization for mutual improvement and defense. This body, now in its third decade, publishes its history and in consequence, publishes its valuable Essays, Discussions and Decisions. It is a volume that every teacher and student of singing should be glad to own. The various papers on vocal subjects alone render the book extremely desirable and its application is universal. The advance of publication price is \$2.50 a copy, postpaid.

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The name of Edgar Allen Barrell, Jr., is well known to regular readers of *The Etude*, who month after month find his contributions to the Educational Study Notes by his pen name, THE PRESSER MAGAZINE.

Barrell is a member of the Editorial Department of the Theodore Presser Co., developing most of his time to the many vocal manuscripts handled by our Editorial Department.

He devotes a portion of his time to furnishing special technical and musical information to some of our many friends and patrons having certain musical problems or queries which they put to us in their correspondence.

Although Mr. Barrell gives promise of many important musical activities and creations in the years he has yet before him, already he has done himself great credit with his compositions which include songs, organ pieces, piano pieces and anthems. He also has made some very interesting part-song arrangements.

Mr. Barrell has been with the Theodore Presser Co. since April, 1927, and in the years prior to joining this organization, his musical activities brought him creditable notice. Even during his years of special musical study in Boston, he was active in the musical life of his native town, and was a member of the New Bedford, Massachusetts.

Mr. Barrell came to us from this town, where he was born and received his education. We should like to have him with a degree of A. B. in the music, because he earned this degree at Harvard University.

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### Getting a Good Start

(Continued from page 777)

from the very first instant of singing, on the consonant as well as on the vowel, and second, the retention of "responsive freedom" of all parts involved, particularly of the tongue, lips and jaw.

The control of the singing breath is mentioned first, because it is that control at the present when the initial consonant is articulated, it will not be present when the following vowel is sounded.

### When Breath Control Is Lost

AT THE MOMENT breath control is lost there will inevitably be an involuntary failure to retain the condition of "responsive freedom" of the movable parts of the vocal instrument, with consequent constriction and injury to the quality of the tone. Therefore it is obvious that the retention of breath control is of first importance to the production of good tone, no matter what the exercise.

Unfortunately it is true that even when the control of the outgoing singing breath is retained, that is, when the breath is sent forward with unwavering slowness and steadiness, there will not be a certainty that at first the student will be able to retain, at the same time, the condition of responsive freedom (a certainty which absence of rigidity of the movable parts of the vocal instrument. It is possible for the beginner, because of long-standing habits of stifling tongue, jaw and other parts when pronouncing, to make these parts more or less rigid, even though the control of the breath is retained.

A distinction must here be observed. If the control of the breath is retained, the singer will inevitably cram the parts. If this breath control is retained, the singer may but need not cram the parts.

One way of solving this problem may be stated as follows. Let the student be instructed to will that the jaw be allowed to

"float in the air" (no hardening of muscles immediately back of the point of the chin nor downward pressure upon the jaw bones) and further to pronounce the syllables upon a controlled breath with a quick, full action of the tongue, with perfect retention of the "floating" sensation at the jaw and with "looseness" of the tongue when it drops to its position for the vowel. Then will be have in mind the items necessary for success (through the use of syllables as well as vowels) in the acquisition of a good habit of tone production.

### Rapid Retention of Syllables

IT HAS been found that the rapid repetition on one breath of several short syllables, as 1-2-3-4-5-6-7, or *Lah-bay-nee-to-do*, with controlled breath, a continuous flow of breath and tone, much action of the articulating organs, and natural weight (force) of voice upon easy middle pitches, has a distinct value in bringing the student to a realization of what it is to sing with the articulating organs free from rigidity and eventually to set up a habit of singing in that desirable manner.

The philosophy of such work is that the rapid pronunciation, on a controlled breath, of changing syllables keeps the lips, tongue, soft palate and jaw so busy that the opportunity for stiffening the parts involved is reduced to a minimum. But the control of the breath is vital to the success of this device. If at first the student finds it difficult to make this exercise work, it may be done without loss, but in every other point as though actually singing. It is for the student next to concentrate upon willing that the tone shall be added without in the least changing the rapid pronunciation.

One way of solving this problem may be stated as follows. Let the student be instructed to will that the jaw be allowed to

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### MUSICAL HOME READING TABLE

(Continued from page 735)

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| 25   | 26      | 27   |
| 28   | 29      | 30   |
| 31   |         |      |

## Schumann's "Novelette in F"

(Continued from page 785)

also that it ends with sufficient deliberation (not rit.) to avoid the appearance of hurrying into the next one.

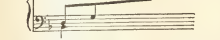
In measure 22 the sixteenth note (which is also one of the triplet notes) is incorrectly written, as the passage ought to read:



while in measure 48 (two notes against three) the G comes halfway between the B-flat. This point is cleverly made clear in an Etude of Saint-Saëns (Op. 52, No. 4).



The turn in measure 34 is best played:



For measures 45-46 a *pp* is welcome (perhaps with soft pedal) as well as a *ritardando*, which last is best prepared by a very slight *espressivo* in the measure before.

While every player should have the habit of obtaining a legato with the *Code* (when this is possible), it is often the case that the pedal may well be added to obtain a more beautiful one, or that the pedal must be used when the desired smoothness cannot be got through the fingers; as in such conditions with the following:

For measures 45-46 a *pp* is welcome (perhaps with soft pedal) as well as a *ritardando*, which last is best prepared by a very slight *espressivo* in the measure before.

play two of the "Five Novettes," composed by that ingenious and melodic Russian, Alexander Glazunov. The two movements which they chose are *Interludio in Modo Antico* and *Alla Spagnola*. Here is a disc which is worthy of every collector's attention.

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are exceedingly difficult, the first requiring an exacting technique from the left hand as well as the playing of trills to the right hand. It is plauditorium to say that Bauer surmounts all difficulties and interprets them splendidly. This disc should be of great assistance to a piano student. So, too, should Mary Hess' perfect performances of three of the ingenious studies by Claude Debussy recorded upon Columbia disc number 7151M. The austere simplicity of the *Girl with the Flaxen Hair* and the humor of the *Minstrels* is fully brought out in her playing upon the one side of this disc, and the grace and the colorful charm of *Goldfishes* is excellently projected upon the other side. Mascagni, the well-known Italian composer, pays a tribute to Rossini's spontaneity and exuberant genius in his recording of the *Overture from "The Barber of Seville"*. An excellent disc! Oberon, number 5145.

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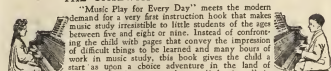
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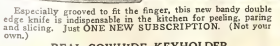
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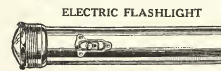
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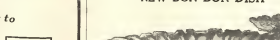
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